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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.

German Modern Language Journals in 1938

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REGARDLESS of what phase of life in Germany one considers today, the first impression received is always the same: that everything seems to have been stirred up to a sort of feverish ferment by National Socialism. This is true even in the comparatively innocuous field of modern language instruction. An examination of the journals in this field for the year 1938 shows to what extent this change has taken place.¹

Heretofore, the reputation of these journals was based to no small degree on a juxtaposition of didactic and purely scholarly articles. The theory underlying this procedure was that a lasting contact with his field of study was just as necessary for the teacher as the perfection of his teaching methods. Now the proportion of purely scholarly articles has fallen off remarkably. Seldom are purportedly scholarly articles written without reference to the aims of the school in the light of the contemporary political philosophy.

The impression of feverish unrest that the reader outside of Germany receives is partly to be explained by the thoroughgoing innovations in instruction of recent years. The organization of instruction in accordance with new regulations and syllabi necessitates a fresh analysis of curricula and methods. However, in addition to such changes in organization, there is a strikingly obvious effort to co-ordinate language instruction with the politics of the day, especially to make this instruction the instrument of the theories of the National Socialistic system.

The fascist conception of the state and the glorification of the leader-personality are ideas which are mentioned at every possible opportunity,

¹ The journals read for this report are:

NSp: Die Neueren Sprachen, vol. XLVI (ed. Fischer and Graef, Diesterweg, Frankfurt)

ZfnU: Zeitschrift für neusprachlichen Unterricht, vol. XXXVII (formerly *Zeitschrift für französischen und englischen Unterricht*, ed. Zellmer and Frerk, Weidmannsche Buchhandlung, Berlin)

NphM: Neuphilologische Monatsschrift, vol. IX (ed. W. Huebner, Quelle und Meyer, Leipzig)

ZfdB: Zeitschrift fuer deutsche Bildung, vol. XIII (ed. Neumann, Obenauer and Pöthen, Diesterweg, Frankfurt a.M.)

ZfDK: Zeitschrift für Deutschkunde, vol. LI (ed. Fricke and Mueller, Teubner, Leipzig)

MfhSch: Monatsschrift für höhere Schulen, vol. xxxvii (ed. P. Habermann, Weidmannsche Buchhandlung, Berlin)

These journals existed before 1933. Two National Socialist journals dealing with the field of pedagogy that have been recently founded should be mentioned here:

Nationalsozialistisches Bildungswesen (Deutscher Volksverlag, München)

Weltanschauung und Schule (Zentralverlag der NSDAP)

and often treated in special articles.² Thus Dietz points out that Carlyle is closer to the German people than ever before, because he attacked the type of the commonplace eloquent speaker, the politician "who, as the experience of the last decades teaches, breeds unrest among the people." Carlyle believed in the true leader, the born ruler. The article ends: "Ihn an die Spitze zu berufen, den Einen, Edelsten: Das ist die wichtigste soziale Handlung, die eine menschliche Gemeinschaft vornehmen kann." According to Eckloff, Shakespeare shows in *Julius Caesar* and *Coriolanus* "that a democratic government has a disintegrating effect and that true order within a state can be preserved only by a strong leader." Such articles often turn to direct propaganda: "Wie Volumnia soll auch die zukünftige deutsche Mutter dereinst ihre Söhne in heldischem Geiste grossziehen und damit den Erziehungsaufgaben der staatlichen und der Partei-Organisationen und Institutionen vorbereitend und fördernd zur Seite stehen."

The second basic feature of National Socialist theory which is repeatedly encountered is race-fanaticism, passionate enthusiasm for blood and soil, for the science of heredity as well as for peasant simplicity.³ Buettner goes so far as to admit that various attempts of literary research on the basis of biological factors in race have miscarried because of their too mechanical and scientific procedure. Artistic creations, he continues, cannot be explained on a purely biological basis, "but rather in the light of the co-action of heredity and development, of race and history, natural tendency and environment, individual soul and nature." The racial biology of Nazis denies the validity of the conception of evolution of humanity. For them the worth of a people is determined by its race. To be sure, the German people are a mixture of races, but in this mixture the Nordic, according to Buettner, has always assumed a leading rôle, and it is the ruling racial denomination that is supposed to be the determining factor. The aims of the new racial-biological literary science are therefore not only the investigation of the racial type of authors and of the figures in their

² Dietz, "Carlyle und die politische Führerauslese des Engländers," *ZfnU*, p. 355; Eckloff, "Heroismus und politisches Führertum bei Shakespeare," *ZfnU*, p. 97; Jaeger, "Führer und Gemeinschaft, eine Betrachtung im Anschluss an Schillers Wallenstein," *ZfDK*, p. 521. Mönch, "Frankreichs politische Krise im Zeitalter des Faschismus," *NphM*, p. 289; Marcus, "Der britische Faschismus im Unterricht der Oberstufe," *MfhSch*, p. 21.

³ Buettner, "Literaturgeschichte, Rassenkunde, Biologie. Weg und Aufgabe der rassenkundlichen Literaturbetrachtung," *ZfDK*, p. 337. Wille, "Die Geschichtsphilosophie der Aufklärung," *NSp*, p. 135; Knust, "Montesquieu 'Esprit des Lois' im Lichte nationalsozialer Weltanschauung," *NphM*, p. 169; Behrend, "Sagadichtung und Rassenkunde," *ZfDK*, p. 273; Arntz, "Rasse, Sprache, Kultur und ihre Beziehungen zum Volkstum," *ZfDB*, p. 265; Beyer, "Zur Frage 'Was ist Volk?'," *ZfDB*, p. 323; Gareis, "Frankreich im Spiegel der Rassenkunde," *NSp*, p. 387; Glässer, "Rasse, Adel und Ehre im Werke von Alfred de Vigny," *NphM*, p. 441; Schmidt, "Zur schulpraktischen Interpretation von Jean Giono's 'Regain'," *NphM*, p. 20; Schlötke, "Hugh Walpoles Herries-Familie in ihrer erbbiologischen Bedeutung," *NphM*, p. 99; Schulze, "Der ländliche Mensch im englischen Roman," *NSp*, p. 452; Grosse, "Deutsche Bauernromane im Spiegel nationalsozialistischer Bauernpolitik," *MfhSch*, p. 65.

works, but also the consideration of the epochs and literary movements as biologically determined. For example: "In der Sprachform der jüdischen Schriftsteller können wir das Wirken eines fremden biologischen Gestaltungsgesetzes feststellen und eine seelenfremde Behandlung der deutschen Sprache nach Satzbau und Gedankenführung, Wortwahl und Gebrauch von Bildern und Symbolen."⁴

Wille's analysis of the historical philosophy of the age of enlightenment affords an interesting insight into race ideology. He goes so far with the idea of progress of this age as to assume the possibility of a higher development of mankind. But this development does not take place as the exponents of the Enlightenment calculated: "The struggle against the unfavorable conditions of the ice-period gave birth to the most active, capable race, the Nordic. When the severity of the struggle for existence abated, . . . a higher culture bloomed because of the releasing of superfluous forces . . . However, there was no longer a selection . . . To the contrary, a counter-selection took place because . . . biologically less valuable people often better satisfied the demands of an environment estranged from nature. It was difficult . . . to bring this counter-selection . . . to a standstill. Here . . . only a determined repudiation of all conceptions of the Enlightenment would offer a remedy." That this repudiation has been effected is to Wille an unheard-of stroke of luck for Germany. Only after this counter-selection has been checked will, according to him, the higher development of mankind find its realization. According to *Behrend*, the saga literature teaches the ethics of the Nordic person, whose supreme virtues are strength, courage, and aggressiveness, the antithesis of the weak self-renouncing ethics, in which power and rule have merely the moral value of standing up for the rights of the weak. It is very easy for *Gareis* to point out that the blonds have always been the superior race in France, that in the World War they furnished the leaders and the best soldiers, and that in general they have been most influential in all spiritual fields. In his opinion "the blond heroic figure of Joan of Arc is the highest representation of Germanic blood." The revolution made a conscious effort to exterminate the blonds. He comes to the conclusion: "Es ist ungemein bedauerlich, dass sich die Franzosen in ihrer blinden Einstellung gegen das deutsche Volk einer Annäherung auf Grund der Judenfrage und des Rassengedankens ablehnend gegenüberstellen." *Schlötke* finds the teachings of the race expert Günther corroborated by Walpole; however, he feels compelled

⁴ It would be of no benefit to science to consider in detail the question of anti-Semitism which is repeatedly referred to in disparaging language as in articles such as "Frankreich und die Juden," *ZfnU*, p. 1, "Friedrich Schlegel und die jüdische Geistigkeit," *ZfDK*, p. 401. An adroit opportunist composed an *Index der anglo-jüdischen Literatur* wherein all English writers of Jewish extraction are enumerated. The author then, in reviewing new books in various journals, examines each name-index and sees to it that no author labelled as Jewish is mentioned.

to add: "Um die erbbiologische Bedeutung der Herries zu zeigen, sind ihre Familienglieder nur insoweit herangezogen, wie sie als Träger von Erbmerkmalen wichtig sind." Frequently the authors of these pseudo-scientific essays conclude, as though prompted by conscience, with such statements that recall better times in German scholarly tradition.

The glorification of war naturally plays a primary rôle in the field of National Socialist education.⁵ War dare not be depicted as disintegrating and unheroic, as Remarque is supposed to have depicted it. What is needed, they say, are more books like Wittek's, of whom *Heinrich* says that "he sees war with the eyes of a poet." One example from Wittek will perhaps suffice: "Jeder deutsche Soldat . . . weiss 1918, dass es ums Ganze geht . . . Deshalb tut jeder Feldgrau in schwierigster Lage seine Pflicht und Schuldigkeit als etwas Selbstverständliches." It seems surprising that veterans who have experienced the sufferings of those fateful years should unashamedly underestimate them by such "heroic" simplifications.

Thus the first conclusion that results from a study of German modern language journals is that the German modern language teacher is a propagandist for National Socialism. Even those who frown upon such a development will have to admit that there is a definite advantage in it. The German linguists do not have to worry (as their colleagues in this country) about whether the importance of their subject is properly recognized. In Germany the study of languages is regarded as a political instrument: "Der junge Deutsche wird . . . zuerst zu einem politischen Menschen erzogen . . . Das Leben Deutschlands wird mitbestimmt von den grossen . . . Ländern, die es umgeben. Die kommende Führerschicht muss diese . . . kennen. An der Schule ist es vor allem der neusprachliche Lehrer, der den Schülern der oberen Klassen aussenpolitische Kenntnisse vermittelt, durch Eingehen auf wichtige aussenpolitische Ereignisse, durch laufende Besprechung brennender aussenpolitischer Tagesfragen, durch fremdländische Zeitungslektüre und durch Pflege des zwischenvölkischen Briefwechsels."⁶ This conception explains the fact that the journals publish an extraordinarily great number of contributions wherein political questions are treated.⁷

⁵ Heinrich, "Hauptmann von Ravenstein und Captain Kay, zwei unbekannte, vorbildliche Führer im Weltkrieg," *ZfDK*, p. 36; Schrey, "Erhard Witteks Kriegsbücher als Erzieher," *ZfdB*, p. 457; Brodt, "Otto Gmelin 'Prohn kämpft für sein Volk' als nationalpolitischer Lesestoff," *ZfDK*, p. 28; Maus, "Wehners Kriegsroman 'Sieben vor Verdun' im Unterricht," *ZfDK*, p. 32; Maus, "Langemarck-Geschichte und Dichtung," *ZfdB*, p. 498. Müller, "Kriegslyrik und Volksseele bei uns und anderen Völkern," *NSp*, p. 435; Kohlschmidt, "Kriegsgedichte im Deutschunterricht der Prima," *ZfdB*, p. 452.

⁶ Harlander, "Die nationalpolitische Bedeutung des deutschen-französischen Schülerbriefwechsels," *NSp*, p. 154.

⁷ Krieger, "Die Bedeutung des Organischen im englischen Volks- und Staatsbegriff," *NSp*, p. 1; Schmidt, "Zur Freiheitsauffassung der Engländer," *ZfnU*, p. 31; Lehmann, "Politische Willensbildung in Grossbritannien," *NphM*, p. 49; Dietz, "Die politische Rede im Rahmen der englischen Nationalerziehung," *NphM*, p. 205; Marcus, "Sozialpolitisches bei G. B. Shaw," *NSp*, p. 495. Meissner, "Die soziale Frage in England und ihre Lösungsver-

These articles are, of course, written from a partisan standpoint which reveals itself in varying intensity (otherwise naturally no editor could venture publishing them); but many present the teacher with an abundance of material that may serve to modernize and enliven instruction according to the interests of present-day youth.

Corresponding to the general trend of political consciousness in the journals is the attempt at re-evaluating traditional literary and linguistic material. Many formerly well-known authors are no longer mentioned, others almost forgotten are summoned forth from oblivion or are being re-interpreted, and new and unknown ones are being propagated with zealous fervor. This re-evaluation occupies much of the space in the journals.

To begin with, the material of ancient times in which Nordic Germanism may be shown is brought to the foreground.⁸ Vanselow in his analysis of the Hildebrand fragment sees the heroes not as "primitive people, unworried and defiant, storming through life, but as representing the peak of an ancient culture." Knorr maintains that the most powerful works of German national literature were undoubtedly created in the Middle High German epoch. Of them the Nibelungenlied is the most perfect creation in all literature. "In keinem seiner einzelnen Teile begegnet uns eine überflüssige Abschweifung . . . Der Dichter entwickelt seinen Vorwurf, die Geschichte der menschlichen Gemeinschaft, aus den grössten Gegensätzen, die ihr Wesen bestimmen, Friede und Untergang, in einer höchst kunstvollen, ihm eigentümlichen Dialektik. Er gliedert den Gegenstand in einzelnen Stufen auf, die eine strenge innere Kausalität verknüpft." Similarly, the literature of the Teutonic Order around 1400 is attracting renewed interest and attention. An attempt is being made to discern in this

suche," *ZfnU*, p. 209; Papajewski, "Der Civil Service und seine Bedeutung für das Staatsleben in Grossbritannien," *NSp*, p. 233; Papajewski, "Stellung und Entwicklung der Monarchie und des monarchischen Gedankens in England während der letzten hundert Jahre," *NphM*, p. 241; Schmidt, Stanley Baldwin-Persönlichkeit, Lehre und Stil," *NSp*, p. 43; Meissner, "Gegenwartsprobleme des britischen Weltreichs," *NphM*, p. 129; Schmidt, "Englische Reise nach der Krise," *ZfnU*, p. 367; Roepke, "Die Eingliederung des Imperiums in den französischen Staat," *ZfnU*, p. 337; Graefe, "Von den Waffen des französischen Geistes," *NSp*, p. 477; Engelhardt, "Sudetendeutschland-Fremdenverkehr-Neusprachler," *NSp*, p. 433; Durach, "Hauptströmungen der gegenwärtigen volksdeutschen Dichtung mit besonderer Berücksichtigung des sudetendeutschen Schrifttums," *ZfDK*, p. 629; Haas "Das Auslandsdeutschum in Josef Pontens Werk," *ZfDK*, p. 562; Raab, "Der Vierjahresplan im französischen Unterricht," *NSp*, p. 250.

⁸ Vanselow, "Das Hildebrandslied," *ZfDK*, p. 1; Knorr, "Der künstlerische Aufbau des Nibelungenliedes," *ZfDK*, p. 73; Stieber, "Das Nibelungenlied als Dichtung in der Schule," *ZfdB*, p. 346. Ott, "Das eddische Atlilied und seine Behandlung auf der Oberstufe," *ZfDK*, p. 585; Prinz, "Altgermanische Heldenlieder: Das alte Hamdirlied," *ZfdB*, p. 330; Schmitz, "Die Grettirsaga im Unterricht," *ZfdB*, p. 361; Sticker, "Zur Erkenntnis des altnordischen Himmelsbildes," *ZfdB*, p. 65; See also footnote 3, article by Berend. Gumbel "Deutschordensdichtung und ostpreussischer Geist," *ZfdB*, p. 186.

little-known material a high degree of originality which is adducible, according to *Gumbel*, to the special and unique character of the Order—a sort of early form of the Prussian spirit. *Gumbel* advances the bold hypothesis that this spirit, latent in the East Prussian territory, can again come to life, as “a basic form which in reawakening can make its presence felt, when spiritual tendencies and circumstances have again become similar.” This reawakening the author finds to have taken place in the eighteenth century from Hamann through Herder and Hippel up to Zacharias Werner.

Germanic pride shows itself even in the field of linguistics by emphasizing the influence of the Germanic languages and cultures upon neighboring peoples.⁹ Articles in this group contain useful material.

We come now to the chapter on the re-evaluation of recognized masters.¹⁰ A short extract from the article by *Suter* may serve to show how Lessing should be viewed today: “Nun müsste wohl eigentlich ein Mensch, dem man auf seinen Personalbogen schreiben kann, ‘Freimaurer, internationaler Menschheitsbeglückter, Judenfreund und Judengenosse’ für uns restlos erledigt sein. Und wahrlich, wir wollen nicht beschönigen oder verschweigen, was uns ein Ärgernis ist . . . Dies muss aber nun zunächst die Frage des gerecht Urteilenden sein: Hat Lessing auch Wahrheiten verkündet? . . . Vielleicht war Lessing . . . seinem Wesen nach der nordischste unter den deutschen Dichtern . . . Er war ein Wikinger auf geistigem Meer . . . Sein männliches Streiten für deutsche Denkungart wider alle Französerei . . . muss ihm seit 1933 im Buch der deutschen Geschichte die Unsterblichkeit sichern . . . Der Zentralwert unserer Weltanschauung, die Ehre, war auch der Mittelpunkt seines Denkens . . . Philotas . . . stirbt nicht um der Sache willen, sondern um der Ehre willen.” In *Emilia Galotti* all light falls upon Odoardo, who, in contrast to the French prince, represents, “in der Naturverbundenheit, dem schweren sittlichen Ernst, der raschen Tugend, der männlichen Waffenbereitschaft, das deutsche Ideal.”

⁹ Kienle, “Die Ausstrahlungen des germanischen Kulturkreises im Spiegel des Lehnworts,” *ZfdB*, p. 113; Veldtrup, “Wechselbeziehungen zwischen deutschem und slavischem Wortschatz,” *NSp*, p. 212; Unger, “Die deutschen Kultureinflüsse auf die Tschechen in der Sprachkunde,” *ZfDK*, p. 44.—In this connection may be mentioned Janeff, “Herder als Kulturphilosoph der Slawen,” *NSp*, p. 221 and *MfhSch*, p. 91, although this is not a linguistic article.

¹⁰ *Suter* “Lessing, politisch gesehen,” *ZfDK*, p. 414; Friese, Goethes Stellung in der höheren Schule des dritten Reiches,” *MfhSch*, p. 225; Muthesius, “Hölderlin und die deutsche Klassik,” *ZfdN*, p. 14; Weydt, “Büchner als Revolutionär,” *ZfdB*, p. 283; Rochocz, “Grabbe als nationalpolitischer Dichter für die Jugend,” *ZfdB*, p. 290; Müller, “Adalbert Stifter,” *ZfDK*, p. 145; Grunemann, “Th. Storm,” *ZfDK*, p. 473; Schultz, “Erzieherische Kräfte bei W. Raabe,” *ZfdB*, p. 25; Friese, “W. Raabe und seine deutsche Sendung,” *MfhSch*, p. 1; Nicolai, “Die Bildungsidee des jungen Nietzsche,” *ZfdB*, p. 1; Budde, “Nietzsche und die höhere Schule,” *MfhSch*, p. 35; Koch-Hennecke, “Verfallszeitalter und völkische Wiedergeburt in der Dichtung Stefan Georges,” *ZfdB*, p. 147.

The National Socialist teacher has similar difficulties in interpreting Goethe: only when fundamental features are removed from the picture which he ordinarily presents can he be "brought home" to the German students.¹¹ According to *Friese*, the following characteristics of Goethe's personality and work make him suited to help in the task of national education. Goethe was patriotic, an opponent of the emancipation of the Jews and of parliamentarianism. He admired bravery, the strength of the peasantry and physical training, and was socially minded. Thus is it proved "not only that Goethe's view of life fits in with the National Socialist system of thinking, but also that in Goethe we may do honor to one of the greatest trail-blazers of the present German resurgence." The words *Auf freiem Grund mit freiem Volk zu stehen* are interpreted as National Socialistic in import. "*Iphigenie* may no longer be treated as a humanistic drama in the sense in which the Enlightenment used the word; rather must the typically German features be brought out, those which are to be identified with the striving of present times." Finally, Goethe is the perfect representative of the character of the German people because "deutsch sind . . . Ordnungsliebe, Fleiss, Naturgefühl . . . Wahrheitsliebe . . . ehrfürchtiges Verhalten gegenüber . . . der Vergangenheit . . . und Jugendllichkeit." "Die unverwüstliche Jugendllichkeit unseres Blutes, das ewig-junge Deutschtum ist es, das aus Goethes Persönlichkeit und Werk zu uns spricht."

The extensive quotations from the articles on Lessing and Goethe make clear the methods employed in the re-appraisal of the great masters; elements that do not fit into the picture desired are rejected (as, e.g., Lessing's tolerance) or ignored (as, e.g., Goethe's international openmindedness or his individualism); the other elements not in open conflict with National Socialistic prejudices are stressed out of all proportion, or distorted until they become acceptable. Thus Hölderlin is important because, more than the classicists, he felt himself bound to the German people and to his future; Büchner, because he "combines social demand with national goal, and proceeds from factual and popular reality"; Grabbe, because he "loves the native land of his folk and of his nation so unwaveringly and virtuously"; Stifter, because his people represent "the naturally clean and ethical human being, who is at the same time rooted in his land and his people, and true to his folk." The middle-class qualities in Storm, the narrowness of his world in respect to class distinctions, are repudiated, and the people's ties to their native homeland, the close connection of the generations in the family, and the ideology in *Schimmelreiter* are recognized as the predominant features. In Raabe, patriotism, devotion to the homeland and

¹¹ See the *German Quarterly* (1938), p. 182 for the treatment of Goethe in official curricula in 1938. There is to be found a short analysis of the ministerial principles which underlie the articles in the journals.

to the people, anti-Semitism, and an understanding for the policy of race population are emphasized; the essential educative forces are said to be homeland and fellowship. In Nietzsche the following ideas are rated as obsolete: culture and state do not stand in a positive relationship; his conception of *Volk* means cultural and not race or blood community, and finally he overrates aesthetic values. Nevertheless Nicolai believes himself justified in saying that Nietzsche's "leading ideas often come uncommonly near to the aims of National Socialism." The position of Stefan George is a matter of dispute. While in one article he is counted among those who prepared the way for National Socialism, in an article by Koch-Hennecke the following judgment is passed: "Vom frühen Ästhetizismus und Symbolismus Georges kommt nichts in Betracht. Ebenso wenig . . . die . . . Dichtung einsamer Schwermut der mittleren Schaffenszeit . . . Nichts . . . was mit Georges ausschliesslich persönlicher Mythologie Maximins zusammenhängt . . . Lebendig ist für uns allein Georges dichterischer Kampf gegen den Verfall und seine Verkündung der völkischen Wiedergeburt."

The same principles are applied in recommending for school reading the older and more recent writers and thinkers who were formerly insufficiently appreciated. An enumeration of the articles may suffice.¹²

The material which has so far been discussed in this article—the propagation of certain theories of National Socialism and the re-evaluation of traditional teaching material in the same spirit—is essentially that which fills the greater part of the German modern language journals. If one scans further what has been written on the more special questions of language instruction, one can't help being surprised. In the beginning of 1938 a thoroughgoing reform of foreign language instruction was introduced. The time of schooling is now one year shorter; the number of classical language *Gymnasien* is exceedingly limited; French, formerly the most popular modern language, has been forced into the background by English and Latin, and now occupies a completely unimportant place; the total number of language periods has been considerably decreased.¹³ Traditions over one hundred years old have thus been cast aside, traditions which were still valuable and alive for many Germans, especially among teachers. Thus it is to be expected that an innovation such as was suddenly introduced for all higher schools in the Reich through centralized regulation would

¹² Pleister, "Julius Möser," *Zf dB*, p. 313; Böhm, "Paul de Lagarde, deutsche Zukunft im 19. Jahrhundert," *Zf dB*, p. 425; Langenbucher, "Rudolf Huch," *Zf dB*, p. 444; Langenbucher, "Emil Strauss," *Zf DK*, p. 161; Stuckert, "Wilhelm Schaefer," *Zf dB*, p. 38; Behrend, "Friedrich Griese 'Der Ruf der Erde,'" *Zf DK*, p. 619; Wruck, "August Hinrichs Novelle 'Der Landstreicher,'" *Zf DK*, p. 362; Seidel, "Vom Suchen nach einem neuen Drama," *Zf DK*, p. 516. See also the article on Ponten on footnote 7 and on war books in footnote 5.

¹³ See the *German Quarterly* (1937), pp. 182-187 (1938), pp. 178-184. Yet it should be stressed that modern foreign language teaching in Germany is not nearly in so critical a position as it is in the United States.

become the object of a conflict of opinion, and where other than in modern language journals would one expect to hear the echo for and against expressed opinions? It is astounding how little such an echo is to be heard. The essays treating the reform all limit themselves either to a description of the new tendencies or to details of the so-called provisional regulations governing the transition from the old to the new curriculum.¹⁴ Nowhere is a discussion of the principles to be found. It would naturally be wrong to conclude from this that the reform corresponds exactly to the actual needs or that it is generally well received. A remark of *Gräfer*, who holds a high position in the educational administration, and therefore speaks authoritatively, furnishes the key to an understanding of the situation: "It is obvious that no discussion can take place about these official regulations." Thus it is only seldom that the journals offer an insight into the problems with which our colleagues in Germany are confronted. *Schmidt-Voigt* mentions in his introductory remarks that the dropping of the highest school year means an extraordinary loss for German teaching: "The compulsion towards simplification and the necessity for greater thoroughness now place the German teacher in Prima in an uneasy position from which it is very hard to find relief." The following remark seems to have escaped the censors: "It would be senseless and hypocritical for us to try to convince ourselves of the non-existence of the extraordinary retrogression of the linguistic achievements in the schools".¹⁵ A university professor calls attention to the fact that the new teaching plans assume results of research activities which science has hardly yet approached.¹⁶ As an example he cites the doctrine of the character of a people as an outgrowth of its race.

Of more general interest is the attempt to strengthen the position of language instruction in education with the contention that language belongs to the basic elements of national life.¹⁷ Race forms the basis of popular community on which the people grow to the status of a political and spiritual reality; this reality, however, represents itself in language. *Panzer*

¹⁴ Gräfer, "Die neuen Sprachen nach der Neuordnung der höheren Schule," *NSp*, p. 135; Zellmer und Frerk, "Zur Schulreform," *ZfnU*, p. 91; Huebner, "Die neueren Sprachen in den neuen Lehrplänen," *NphM*, p. 236; Streibich, "Zur Unterrichtsgestaltung des Englischen in der neuen Erziehung," *NSp*, p. 62. Sanftleben und Krüger, "Zur Schulreform," *ZfnU*, p. 164; Holler, "Vom Werden des deutschen Volkstums, Entwurf eines Lehrplans für OII," *ZfdB*, p. 88; Schmidt-Voigt, "Entwurf eines Stoffplans für den Deutschunterricht auf der Oberstufe," *ZfdB*, p. 408.

¹⁵ Schmidt, "Gute Übersetzungen fremder Texte," *NSp*, p. 28; in this article it is considered an incontestable fact that the great masters will have to be read less than previously in the original in German schools.

¹⁶ W. Schmidt, "Zur Schulreform," *ZfnU*, p. 284.

¹⁷ Mayser, "Der deutsche Sprachunterricht im Dienste der Erziehung zur Volksgemeinschaft," *ZfDK*, p. 449; Panzer, "Sprache und Volksseele," *ZfdB*, p. 377; Kissling, "Sprache-Volk-Geschichte," *ZfdB*, p. 275; see also Arntz in footnote 3.

designates the language as the medium through which every expression of the soul of the people is revealed. *Kissling*, going back to Fichte, demands the consideration of language as the approach to an understanding of history; this would, just as the new racial point of view, result in striking discoveries.¹⁸

There is little to report of recent pedagogical tendencies in the teaching of German. Greater value is supposed to be laid upon public speaking, upon purity of sounds as well as artistic effect.¹⁹ A number of articles concern themselves with the interpretation of lyrical poetry.²⁰ The old question of whether a chronological survey of literature belongs in the curriculum is again discussed and, as previously in Germany, answered in the negative.²¹

For the methodology of foreign language instruction the development of direct contacts with foreign students and teachers is worth noting.²² The official *Austauschstelle* reports that the number of organized visits that are not merely sightseeing trips, but in which the traveller is taken into families or boarding schools, is steadily increasing in spite of all difficulties. In 1937 there were over 6,000 students, over 350 teachers in foreign countries. Since these arrangements are carried out strictly on an exchange basis, these numbers mean that just as many foreigners have lived in Germany for a certain period of time in contact with German students. Yearly almost 30,000 new contacts for exchanges of letters are made, partly individual, partly between groups of entire school classes. In all

¹⁸ To be sure, the teachers of German are presented with especial difficulty because of this emphasis upon language culture. Although they would only too gladly grasp every opportunity to quote from *Mein Kampf* or from Hitler's speeches to support their pedagogical theories, this is impossible since the language of the *Führer* is far from being a model for good German. Consequently, a significant silence reigns in respect to this point in the journals.

¹⁹ Lebede, "Die Aufgaben der Sprecherziehung in der neuen Schule," *ZfDK*, p. 393; Ehrentreich, "Kleines Einmaleins des Sprechchors," *ZfDB*, p. 122; Lemke, "Sprechchöre, Chor- und Thingspiele in der Schule," *ZfDB*, p. 125; Krause, "Zu Schillers Glocke," *ZfDK*, p. 307. (Vortrag mit Sprechchor).

²⁰ Vanselow, "Gedichtbehandlung. Ein methodischer Versuch," *ZfDK*, p. 107; Bloem, "Von deutscher Verskunst," *ZfDK*, p. 100; Thieme, "Versmass-ein überwundener Begriff," *ZfDK*, p. 420; Hecker, "Soziale Lyrik in der Mädchenschule," *ZfDK*, p. 188; Lipphardt, "Das lothringische Volkslied im Deutschunterricht," *ZfDB*, p. 532; see also footnote 5. Similarly in foreign language instruction: Starke, "Tennyson und Vergil," *NphM*, p. 62; Steitz-Eicker, "Wordsworths 'Daffodils' im englischen Unterricht," *ZfnU*, p. 46; Steitz-Eicker, "Keats 'La Belle Dame Sans Merci' im englischen Unterricht der Oberstufe," *ZfnU*, p. 113; Schmidt, "Das englische Lied im Unterricht," *NSp*, p. 26; Meineke, "Ein Vorschlag zur Behandlung der Lyrik," *NSp*, p. 165.

²¹ Mueller, "Literaturgeschichte," *ZfDK*, p. 547.

²² "Berichte der Deutschen Pädagogischen Auslandstelle des Akademischen Austauschdienstes, Berlin," *MfhSch*, p. 173 and *NSp*, p. 163, (über Schüleraustausch); *MfhSch*, p. 336 über ein Schulungslager der Austauschlehrer); *MfhSch*, p. 285; (über deutsch-ausländischen Schülerbriefwechsel). Muench, "Neue Sicht für Auslandsfahrer," *NSp*, p. 484; Fischer, "Der zweite deutsch-französische Kongress in Baden-Baden," *NSp*, p. 281; Wilhelm, "Im Dienste der deutsch-französischen Verständigung," *NphM*, p. 199; see also Harlander in footnote 6.

these undertakings the exchange with England is most widely developed.²³

Having read thus far, the reader may wonder at the paucity of material in the German journals which would be of interest to readers in this country. To a certain degree the explanation for this lies in the following: Because of the dissimilarity of the educational system and of the mother language, many didactic details could be pertinent and of interest only to people in the country concerned. But there were, and still are, a number of important questions which were formerly international problems for the teacher of modern languages. It can be assumed with a degree of certainty that even today the German teachers, given the opportunity to speak freely, would have a considerable basis of common interests and points of view with their colleagues from other lands. But the totalitarian journals no longer reflect this free intellectual life.

However, in concluding let us consider those articles which are not imbued exclusively with the National Socialist ideology and which offer useful material outside of present-day Germany. First some material for the American teacher of German.²⁴ *Brinkmann* gives a review of the influences which affected the knightly culture and attempts to work out a line of development within the court epic. *Obenauer* concerns himself with Goethe's conscious inconsistency in his conception of fate. He traces it back to Goethe's panentheism, the conception of the inevitability and the foreordained law of a God-nature on one side, and diametrically opposed thereto, the Faustian experience of freedom, which recognizes fate as the last law of the restlessly active personality. The co-existence of these completely opposite interpretations may be traced through the entire life work of the poet. *Pankalla* analyses the form given by Strauss in his short story *Der Schleier* to an anecdote which Goethe retells from the memoirs of Marshall Bassompierre in the *Unterhaltungen deutscher Ausgewanderter*. *Stave* gives the text from a collection of stories of 1807 which Kleist had used for his *Anekdote aus dem siebenjährigen Kriege*. The comparison is excellently suited as an introduction to Kleist's style. *Mueller* shows the musical element to be the inner and outer construction-principle of Mörike's *Mozart auf der Reise nach Prag*. In the linguistic field *Maurer's*

²³ Corresponding to the new curricula, the interest for England has outstripped the traditional study of France. This is reflected also in the journals. See, for example, the proportion of the articles on England and on France in footnote 7.

²⁴ *Brinkmann*, "Die epische Dichtung des deutschen Rittertums," *Zf dB*, p. 334; *Fischer*, "Heinrich von Morungen," *Zf dB*, p. 521. *Obenauer*, Goethes Schicksalsidee," *Zf dN*, p. 217; *Pankalla*, "Ein Goethescher Novellenstoff von Emil Strauss gestaltet," *Zf dK*, p. 616; *Stave*, "Die Anekdote aus dem letzten preussischen Kriege Kleists und ihr Vorbild," *Zf dK*, p. 605; *Müller*, "Mörikes Mozartdichtung," *Zf dK*, p. 10; *Stählin*, "Lebensfülle und Todesschatten in den Gedichten C. F. Meyers," *Zf dK*, p. 237; *List*, "H. Carossas Erinnerungsdichtung," *Zf dK*, p. 595—*Maurer*, "Sprachräume und Sprachbewegungen im deutschen Mittelalter," *Mf hSch*, p. 289; *Bergmann*, "Der Baum in der deutschen Sprache," *Zf dK*, p. 177; *Martin*, "Können wir das Wort 'verstehen' verstehen?," *Zf dK*, p. 626; *Hempel*, "Vom 'praesens historicum' im Deutschen," *Zf dB*, p. 47. See also footnote 9.

article is especially worthy of mention. He offers an expert, lucid introduction into modern methods of research and shows with several examples, how recent investigations of dialects clarify the linguistic-historical events of past times. *Bergmann* presents a useful survey of how *Baum*, *Wurzel*, *Ast*, etc., are used figuratively and proverbially. *Martin* derives the present meaning of the word *verstehen* from legal phraseology. *Hempel* differentiates between a true *praesens historicum* which recalls the memory of the past into the present in the form of an intensified illusion (this is lacking in middle age literary language, is frequent in the Nordic sagas, and has always persisted in the vernacular) and the artificial *praesens historicum*, which he calls an *Autor-Praesens*; this does not serve to complete the illusion, it rather brings us to the subjective standpoint of the author. It is an artistic form which was popular in the court epic of the Middle Ages.

From a perusal of the preceding pages it is apparent that German pedagogical journals may offer very little to the Romanist.²⁵ Although *Neubert's* survey is less free from National Socialistic points of view than one might wish, it nevertheless gives a clearly organized account of literary and linguistic problems which call for further research work. *Winkler* characterizes briefly the development of Spanish literature from the beginnings up to the end of its classical period (1700).

The central point of literary interests for the German Anglicist is still occupied by Shakespeare and his time.²⁶ The linguist will undoubtedly find many interesting details in the articles which would further the teaching of the English language by means of German dialect-cognates.²⁷ *Bona* gives an instructive treatment of related phenomena in Latin and English.

An enumeration of the articles about America may be added for the benefit of the scholar in the field of German-American relations.²⁸

²⁵ Neubert, "Gegenwartsaufgaben der Romanistik," *NphM*, p. 81; Gmelin, "Vauvenargues," *NphM*, p. 218; Winkler, "Vom Geiste spanischer Dichtung," *ZfnU*, p. 145; Toll, "Die spanische Comedia im Unterricht der höheren Schule," *NSp*, p. 418; Nessler, "Gedanken zur Gestaltung des Unterrichts im Italienischen an der höheren Schule," *NphM*, p. 458.

²⁶ Schmidt, "Shakespeares Leben und der Sinn der Tragödien," *NSp*, p. 339. Heuer, "Lebensgefühl und Wertwelt in Shakespeares Römerdramen," *ZfnU*, p. 65; Klein, "Shakespeares 'Hamlet'," *NSp*, p. 261; Weigelin, "Eine neue Hamleterklärung," *NSp*, p. 353; Bock, "Francis Bacon als Staatsdenker und Wissenschaftstheoretiker der Renaissance," *NphM*, p. 255; Flasdieck, "Jüdisches im und zum 'Merchant of Venice,'" *NphM*, p. 148.

²⁷ Bongartz, "Zum Einbau der deutschen Mundarten in den englischen Unterricht," *NSp*, p. 188; Dost, "Unsere Heimatmundarten in ihrer Bedeutung für das nationalpolitische Bildungsziel des englischen Unterrichts," *NphM*, p. 1; Bona, "Die Sprachenfolge Englisch-Latein," *NphM*, p. 353.

²⁸ Schönmemann, "Amerika und wir," *NphM*, p. 201; Effelberger, "Zur amerikanischen Vor- und Frühgeschichte," *NSp*, p. 404. Effelberger, "Amerikanische Geschichtsauffassung," *NSp*, p. 51; Paul, "U.S.A. im Englisch-Unterricht unserer Oberstufe," *NSp*, p. 360; Effelberger, "Sammelbericht zur Amerikaforschung," *NSp*, p. 207.

Some Fundamental Laws of Language Learning

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(*Author's summary.*—The author stresses the importance of defining language, analyzing how it functions and studying analogies between linguistic activities and impressions in native and foreign tongues.)

IT is one of my deepest convictions that those of us who teach French, Spanish, German, Latin, or English are primarily teachers of language, not of a language, of language in its technical aspects as a tool for expressing thoughts and ultimately of language in its artistic and aesthetic aspects, as an art form, as literature. The chief concern of all of us is with linguistic, as distinguished from scientific or mathematical or historical, phenomena. And what do we mean by linguistic phenomena? They might be listed as (1) sounds, (2) syllables—prefixes, suffixes, roots, (3) words, (4) word-relationships as revealed in derivations, and in grammatical constructions, (5) speech patterns, (6) idioms, (7) proverbs, (8) figures of speech as they reveal national temperament or characteristics of individual style.

Emerson has said: "We infer the spirit of the nation in great measure from the language, which is a sort of monument to which each forcible individual in a course of many hundred years has contributed a stone."

It is not for nothing that Latin and French are noted for their clarity and precision, German for its emotional depths, Italian and Spanish for their passionate possibilities, and English and American for their efficiency in the business world.

Our task, as teachers of language, is to define language, to discuss the significance of our definition for a foreign language teacher, to analyze the process by which we achieve progressive mastery over our native tongue, to study the possibilities of carrying over those techniques into the acquisition of a second language, and to develop a method of teaching based on an intelligent understanding of the fundamental laws of receiving and assimilating linguistic impressions. I believe that there are ten such principles which must form the basis of any psychologically sound approach to language teaching.

1. Language is primarily a means of communication, a medium of intercourse. It grew up in response to a need, a desire to express thoughts and ideas, hence it involves a social situation, a give and take, with a speaker and a listener, or a writer and a reader. What does such a definition mean, if applied to the classroom? It means that language cannot be thought of as a conglomeration of conjugations, paradigms, and rules, intricate, unrelated and meaningless as cross-word puzzles. It means that from the very first day to the last the foreign language will become the medium of intercourse between the teacher and the class, not just in re-

citing the stereotyped exercises in the text, but in conducting the business of the class, adjusting the windows, explaining absences, discussing the weather or the school assembly or the coming vacation, putting to immediate and constant use in significant situations the words, tenses, idioms, constructions that the students have been acquiring and assimilating. It means that the pupils will no longer be engaged in memorizing lists of unrelated words, and then in deciphering idiotic, isolated sentences "like a newspaper read straight across," "collections of unconscious imbecility," but will try to get the thought of a connected story from the printed page, in much the same way as they read in English—to find out what happened next, not to find out whether the verb is in the present or the past subjunctive. The day I visited a Latin class to discover to what extent the same laws were applicable to an ancient language, the teacher told the pupils in Latin that they had a visitor today who was not a teacher of Latin but a teacher of French. Their glances and smiles in my direction revealed very eloquently in the language of gestures that they understood what was said to them.

2. In the history of the race and in the history of the individual, speech came first. Language, then, is essentially a spoken medium. There are many spoken languages which have no written nor literary forms—dialects, primitive tongues. But it is impossible to conceive of a written language that is not or has never been spoken; it is like trying to imagine a sound that has never been heard. Although Greek and Latin are no longer spoken, they are the ever-living symbols of tongues that were used even throughout the Middle Ages as a medium of international intercourse. H. C. Wyld in his *Growth of English*, says "Written words are a late invention and have no life beyond what the reader puts into them when he pronounces the sounds for which they were written." Such codes as Braille, shorthand, musical notation, have no meaning until they are translated into sound. Even thinking has been defined as "inner speech" and modern psychology teaches us that there are involuntary movements of the larynx as we think. All of these examples re-emphasize the need for a great deal of aural and oral work in all our classes, the need for making our students ear-minded, for teaching them to listen, and then to imitate what they hear.

3. Because of this aural and oral background in our individual and racial past, we form mental auditory images as we read. We hear what we read. We read with our ears as well as with our eyes. A few moments of reflexion or a few days of observation will provide many illustrations of this significant and universal phenomenon, which is too often ignored and overlooked in our language classes.

The following examples might be cited:

a. What rôle does punctuation play, if not to clarify the meaning of a sentence by the correct representation of its sound? For instance, take the different interpretations inherent in the following sentence with different punctuation: "Why! Didn't you come?" or "Why didn't you come?", or

the classical French joke whose meaning is apparent, The mayor said, "The inspector is a fool" and "The mayor," said the inspector, "is a fool."

b. Why do authors italicize certain words in print, or underline expressions in their letters, if not to indicate an emphasis in sound?

c. Why, in proof reading, is it so difficult to detect typographical errors?

d. Why must literature in dialect or even any poetry be read aloud to be fully enjoyed and appreciated?

e. Why are students of French more apt to omit the plural rather than the feminine ending of adjectives?

f. How are students led to discover their own mistakes in the formation of a foreign sentence?

The rôle that the ear plays in all these visual situations is apparent to everyone.

4. The fourth fundamental principle which emerges from the preceding discussion is that the ear and speech-organs are the native, inherent tools for acquiring linguistic impressions. Jespersen says, "The real life of the language is in the mouth and ear, and not in the pen and eye."

Early in the course it is the teacher who must do most of the talking, but gradually the pupils can gain in confidence, in fluency, in capacity for self-expression and can profit both by speaking themselves and by hearing each other speak. Even though the time and opportunity for developing oral facility may be limited, the alert teacher will reduce the amount of English spoken to a minimum, in order to save precious minutes for the pronouncing of the foreign language aloud. She will make use of every possible aural medium at her command—victrola records, radio programs, and foreign talkies. We in the educational world will indeed fall behind the commercial world if they produce short wave radios in every home with programs from abroad which our pupils are not qualified to understand and enjoy.

5. We realize, if we stop to reflect a moment, that we achieved mastery over our native tongue in the following sequence—aural, oral, visual, and motor. Harold Palmer labels our initiation into the mysteries of our native tongue the Incubation Period, during which we are exercising our spontaneous faculties of listening, of unconsciously absorbing and then of imitating what we hear. During the first six or seven years of our lives we are what he calls "spontaneous memorizers." Jespersen says, "In his whole life man achieves nothing so great and so wonderful as what he achieved when he learned to talk."

When we go to school, we make our first conscious effort to exercise what Palmer calls our "studial faculties" to observe and retain in learning to read and write. While it would be patently absurd to try to reproduce literally any such program within the time limits allotted to foreign language study in the high school schedule, doesn't it seem natural, logical, as well as psychologically sound, to present each new grammatical construction,

each new vocabulary in some such way by appealing first to the students' sense of hearing, by training them to listen carefully, to observe closely and to imitate accurately? One other argument in favor of such an approach is that our students can read and write by themselves in study hall or at home, but it is only during the class period that they ever have the chance to hear and speak the foreign sounds that compose the new medium of intercourse. So it would seem that every precious second that can be filled with foreign sounds should be utilized in that way. The surest test of correctness in language usage to a properly trained ear is that "it sounds right."

6. Language is not only a means of expressing thought—it is also a means of thinking. A student in a methods course cited the following illustration in this connection. "The ability of man to adjust himself better to his environment than is possible among the animals is dependent precisely upon this language ability—ability to substitute symbols for activity. Experiments have proven, for instance, that in puzzle-solving language is of much value; e.g. boys in a laboratory were given Chinese linked nail puzzles to solve and were instructed not to touch the nails themselves before they figured the puzzle out mentally. Only two in the group succeeded. They had drawn pictures of the nails and labelled each part and had proceeded to "talk" the problem through to themselves". Michel West has said in *Language in Education*, "Language is not a mere means of expression. We do not think first and then say what we have thought. Language is an instrument of thinking. It is more than that; it is an instrument of feeling and an instrument whereby we are enabled to sympathize with the feelings of others. Not only are deaf-mutes backward in intelligence but they tend to be emotionally crude and insensitive also."

So, in order to understand a foreigner's thought in all its depth and finesse, we must learn to think as he does, to think and express our thoughts in terms of his idiom, his medium of expression, without the clumsy and constant intervention of our mother tongue. We must learn to understand what a Spaniard means when he says of someone that he is *muy simpático*, and appreciate a German's enthusiasm when he uses the inimitable adjective *ausgezeichnet*, and interpret a Frenchman's psychology of life when he shrugs his shoulders and says, *Que voulez-vous?*

But it is not enough to think as a foreigner thinks, we must learn to feel as he feels. And it is by sharing his emotional reactions, by raising our eyebrows with the Spaniard, shrugging our shoulders with the Frenchman and waxing enthusiastic with the German that we come to interpret, understand, and sympathize with his point of view. Foreign language study must be not only an intellectual achievement, but an emotional experience as well, and it is by imitating the foreigner's gestures, as well as his intonation, accent, idiom, and constructions that one comes to a deep understanding of his national characteristics as revealed in his language and literature.

7. What is the unit of speech? Even if one starts with the simplest assumption that it is a single word, one faces many problems, What is a word? Is *is* a word? Is *to be* one word or two? Are *am*, *was*, *been*, *were*, new words or the same word? How do you spell *bow*? How do you pronounce *b-o-w*? What is the French word for *sweet*? What does *défendre* mean? If *vouloir* means *wish*, what does that make *Je vous en veux*? And what good does it do a pupil to know the meaning of *beau* when he meets *J'ai beau chercher*? The complete sentence, "That goes without saying" in French or English, is expressed in German by a single word, "selbstverständlich." *Already* is one word whereas *all right* is two. And who would have the courage to count the different items that make up the expression *Qu'est-ce que c'est que cela*?

In speaking one's native tongue one thinks in complete sentences. It is not a question of putting words together like a jig-saw puzzle, which is a slow and laborious process. "It is more correct to say that the sentence gets itself unravelled into words than that words are combined together to form sentences." In French, for instance, *les* and *enfants* are not two separate entities but must be joined by linking and become a single item. So a Frenchman will never say: "*Je pense que il est malade*," but will elide the *qu'il* and make them into a single word. Thus a German must always have his entire sentence well in mind in order to keep the verb at the end and in harmony with its subject, as in "*Es tut mir leid, dass ich nicht mit dir gehen kann*." The rule for sequence of tenses in a conditional sentence can be correctly applied only in terms of the entire sentence.

Any plan that begins with individual words and seeks to combine them into sentences is directly opposed to the natural linguistic process.

Such class activities, for instance, as learning lists of words, memorizing conjugations, declensions, paradigms in isolation, translating verbatim from or into the vernacular, all seem to me to be psychologically unsound and pedagogically indefensible with their persistent emphasis on the single word as the unit of speech.

In *Meaning and Change of Meaning*, by Stern, we find the following thought-provoking statement: "In ordinary speech isolated words and sentences do not occur. They are a peculiarity of the study of languages. The meanings of isolated words are discussed here in order to demonstrate the distinction between them and actual meanings, a distinction that has not always been sufficiently recognized nor correctly analyzed. On the whole it is not correct to speak of the meaning of an isolated word."

In *Linguistique Historique et Générale* Meillet suggests what totally different meanings the single word "operation" would have on the lips of a surgeon, a soldier, a financier, and a mathematician!

It has been discovered by laboratory research that the process of reading consists of two physical activities—a moving forward of the eye along the line, with a certain number of fixations, depending on the individual's

reading rate. It is obvious that it requires no longer to take in an entire word, or a group of words, than to see a single letter. Our effort in foreign language, as in English, must be to try to increase the eye span of our students, to enable them to take in ever longer units, larger eye-fulls, not only visually but mentally as well. So instead of concentrating on the memorizing of individual words in isolation, we should shift our emphasis to mastery of idioms, phrases, speech patterns, and to recognition of meanings in context, on the interpretation of thoughts which are usually expressed in longer units than single words and which often take on meaning only as they are related to what precedes and to what follows.

Thus in attempting to answer the question, "What is the unit of speech?" we find that there is not one answer, there are several. It may be, but rarely is, a single word; it is more often an expression—*tout à l'heure, de nada, hasta mañana, bitte sehr, mirabile dictu, pax vobiscum, status quo, sursum corda, be that as it may*. But even a complete sentence such as "*Elle avait bien de quoi*" takes on meaning only as it is related to the preceding situation or sentence. "*J'ai beau écouter*" is incomplete until it is qualified by "*je ne peux pas entendre,*" and I'm sure that every teacher who asks a student to translate a paragraph from the middle of a page or story has found that the student had to look back at the preceding paragraph to see what it was all about. What else do the words unity, coherence, and emphasis mean, if not the interdependence of words, phrases, sentences, and paragraphs?

8. The preceding discussion leads to the realization that we learn to understand our native tongue through a process of intuition, association, and assimilation as a result of repeated experience and contact; it is an inferential process which continues throughout life. If we analyze the way in which we increase our vocabulary in English we realize that we nearly always succeed in inferring the meaning of an unfamiliar word from (a) context, (b) derivation from a known English word, (c) derivation from a familiar foreign root; and even if we have recourse to the dictionary, the meaning is made clear not only by (a) definition, but also by (b) derivation, (c) synonym, (d) antonym, (e) example. These are the tools that should be utilized in foreign languages as well. M. West says, "We should not teach words, but give the students the power of inference." We should develop a mental attitude which does not imply mere guessing, but which is based on (1) an intelligent recognition of roots, prefixes, suffixes, on (2) a realization of the inevitable, inherent inter-relationship of ideas as expressed in succeeding sentences, and (3) an expectant, forward-looking state of mind that forms a part of all reading experience.

Let me cite an example of what I mean. In an eighth-grade French class which was just beginning to read independently a pupil asked "Does *fleuve* mean river?" The teacher replied, "Yes," and then said, "What made you think so?" The pupil replied, "because the student in the story said

'the Seine' in response to the question, 'What is the biggest *something* in the world'." A student who draws such intelligent conclusions reveals that she is reading French in much the same way as she reads English—without deciphering, transliterating, or thumbing the dictionary. She is being trained in intelligent linguistic habits.

9. Bréal says "One learns a language as a child learns a game; it is a form of activity rather than of knowledge." It is not an acquisition of knowledge, but a growth in power, not a process of accumulating a certain number of essential facts about the language, but a process of developing skills in using the language as a tool to understand the thoughts of others, and, to a lesser degree, to increase one's power of self-expression.

10. Linguistic activities consist of (1) hearing, (2) speaking, (3) reading, and (4) writing; not verb forms, lists of pronouns, declensions of nouns, grammatical rules, but sentences, paragraphs, stories, as they reveal connected significant thoughts. It may very well be that in order to interpret these thoughts accurately and completely, verbs must be conjugated, nouns must be declined, rules must be applied, but they should be drilled in complete sentences and they should always be recognized as means to an end, and never as an end in themselves, as a sharpening of the tools which are to be used subsequently in more significant ways. Insistence upon them will find validity in the student's improved ability to interpret the printed page or in his increased facility in expressing himself. No other justification can be found for any grammatical practice.

In conclusion let me remind you that I have listed ten fundamental laws of language learning. There are doubtless many more. It is unquestionable that individuals differ in intellectual capacity, in linguistic aptitudes, in sensitivity to language impressions, in interests and enthusiasms. My authority for insisting upon the existence of universal laws of language learning is Sweet, who has said, "All minds work by the same fundamental psychological laws. No one can learn a language without exerting the faculties of association and memory." And I close my discussion with a statement of Sweet's which will be heartily and unanimously endorsed by all foreign language teachers, "Nothing will ever make the learning of languages easy."

Foreign Language Exploration

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(*Author's summary.*—Through an exploratory foreign language course at the junior high school level language misfits are made aware of their lack of language ability in time to register in other fields; and, those who show aptitude for foreign language study are better able to select a specific language on the basis of their own actual try-out experiences.)

PERIODICALLY, educators are convinced that all is not well in the school camp; that we have long been headed in the wrong direction; in short, that there must be a drastic about-face. They are saying today that we have been teaching subjects in the secondary schools which have no part nor parcel therein, and the teachers of foreign language sooner or later become involved in the search for a truly democratic and definitely practical curriculum. Teachers are frequently called upon to "defend" the objectives and outcomes of their teaching. Too often, they steadfastly cling to a smug conviction that language study is supreme and give little consideration to changing needs. Language teachers are alarmed over the general decrease in language enrollment; surely they know that many boys and girls have "sat through" their classes in the past who might have spent that time much more profitably in some other type of work.

A pertinent article appeared in the March, 1938, *Classical Outlook* by Joseph P. Behm, entitled "Saving Latin." This supervisor of Latin from Syracuse, New York, looking at Latin analytically, concludes: "... the salvation of Latin study in the schools seems to depend very largely on the adoption of a worth-while exploratory course in the lower years of the junior high school, on the employment of progressive methods of teaching, and on the results of judicious publicity." He is concerned about Latin, but the same self-inspection may be made in the modern language department with perhaps the same general observations.

Exploratory classes have been introduced for the purpose of helping guide students intelligently into subject fields which are within their capacities and interests. Such courses offer a foretaste for subsequent work and regulate future registration. Not all language teachers are aware of the existence of an introductory foreign language exploratory course which is being offered in some schools. Because exploration is one of the functions of the junior high school and because language study is generally begun in the ninth grade, exploratory language work logically belongs to the junior high school level. The aims of the course are coincident with the aims of the junior high school as cited by Davis:¹ (1) to discover the individual and his world to the pupil himself; (2) so to guide and direct him in his choice of

¹ Davis, C. O.: *Junior High School Education*, New York: World Book Company, 1925, p. 161.

work, life vocation, and conduct that he may realize, as completely as possible, the personality which is potentially his, and may, through realization and expression of his personality, accept his share of responsibility and make a definite contribution to the world's happiness.

The course is variously called "General Language," "Introductory Foreign Language," "Exploratory Language," "Language Arts Orientation," etc. Messrs. Taylor and Tharp suggest the name "Language Arts Survey Course."² The term, "General Language," however, seems slightly misleading as it might imply an English department offering. Courses in the elementary schools which formerly were called "English" or "Grammar" are now being referred to in many schools as "Language." The names of modern texts reflect this change. In this light "*General Language*" becomes somewhat confusing.

The exploratory course is the foreign language department's answer to the suggestion that languages be no longer considered an indispensable part of a high school pupil's education. The foreign language field may be explored by the student before he enrolls in a Latin, French, Spanish, or German class. Stories about the country involved, its people and their customs furnish an appropriate background for actual study of the language. Try-out lessons in the language offer experiences in pronunciation, vocabulary, grammar, and syntax. After such a course, a student need not elect to study a foreign language if he finds it has nothing practical to offer him. May I describe this language exploration as a course designed to present a broad concept of language in general and in particular something of the history of our own English language, followed by introductory lessons in those specific languages which the student may later elect. The terms "Exploratory Foreign Language" or "Introductory Foreign Language" seem more indicative of the content of this offering than "General Language," although the latter name is used more frequently.

It is not certain just how the language exploratory course originated. Such work was started in 1918 in Richmond, Indiana, with two language teachers gathering their own materials. In 1922, with the establishment of the junior high school in West Hartford, Connecticut, elective exploratory courses were offered in Latin and French, and in 1923 there was offered a required course in General Language for eighth-grade students. In 1936 a survey found an introductory language course in only five cities in Illinois. In a later survey Messrs. Taylor and Tharp had replies from fifty-five questionnaires from twenty-three states.³ In a few cases such a course has been tried and discontinued, largely through poor administration. (One unprepared teacher perhaps attempted to explore three or four languages.) The course is certainly worthy of more extensive offering than is now the case.

² Taylor, W. M. and Tharp, J. B.: "An Analysis and Evolution of General Language; The Language Arts Survey Course," *Modern Language Journal*, xxii (1937), 83-91.

³ *Ibid.*

How is the work administered? There are various patterns of procedure; in fact, the flexibility of the course is one of the delights of teaching it. It is sometimes a one-semester offering, five days a week, sometimes four, sometimes three days; sometimes a one-year offering, three days a week. It can fit into a year's continuous exploratory program, meeting twelve or eighteen weeks. The units in the specific language study generally follow an introductory unit on the origin and development of language as a means of oral and written communication. Pre-historic man is studied in this introductory unit, followed by the early forms of communication, the development of the alphabet, the language families of the world, and the evolution of the English language. The specific languages taught will depend entirely on the local language department. All those languages which students may elect later should be explored, and each specific language should be presented by a specialist.

Materials of instruction include not only a text but many supplementary books, maps, pictures, foreign magazines and newspapers, slides, moving pictures, songs, poems, coins, stamps, dolls, etc. These illustrative materials play a large part in the development of appreciations and attitudes. There are at present five texts on the market which contain actual try-out lessons in the foreign languages (one, revised) and three *general* language texts which contain no foreign language exploration. For the most part, they are written with the junior high school boy and girl in mind. The illustrations are a credit to the authors and publishers and, in themselves, are excellent learning devices. Vocabularies are short, grammar is simplified, and exercises are numerous. The general make-up is most attractive.

One point in particular in which exploratory language books far excel most language texts is the presence of cultural essays in English. Until quite recently specific language textbooks have not treated this phase directly. In the fall of 1935 a request was addressed to fifteen textbook publishers for an interesting and easily read English book on the subject of French life and customs. All companies responded, but there was only one such book to be had and it was in French! (Fortunately, several books of that nature have been published within the last three years.) Language is merely a means of expression; the people who use the language are inseparably wrapped up in the whole pattern. The language study can only be meaningful when tied up with a vivid picture of the peoples themselves. The following topics selected at random from general language texts indicate the sort of thing these texts are doing by English readings: A Trip Through Italy, The Roman Bath, French Schools, Holidays and Celebrations of France, A Glimpse of Spain, A Bullfight, Legends of the Rhine, German Artists and Writers.

To be successful this course must be truly representative of the type of work that will be encountered in the specific language course. To be representative of specific language work the lessons in the text must be cor-

related with the specific language text. Care must be exercised, no matter what text is used, to relate the type of work in the short try-out unit to the regular language class experiences.

The titles of the books in the following list may serve to suggest the unlimited possibilities of supplementary reading: *Story of the Alphabet*, *Development of Language*, *Story of Mankind*, *History of the Art of Writing*, *Picturesque Word Origins*, *Boys and Girls of Many Lands*, *A Day in Old Rome*, *Italian Twins*, *When I Was a Girl in France*, *Our Little French Cousin*, *In Sunny Spain*, *Spanish Twins*, *Fritz in Germany*, *Young Germany*, *Storybook Europe*, and a host of others. With the encyclopedia, material is inexhaustible.

The outcomes of the language exploration may be listed as: (1) development of a language sense; (2) ability to recognize and distinguish between foreign languages; (3) acquisition of background materials, with subsequent increase of interest in foreign peoples and lands; (4) comparison of the languages studied as to pronunciation, spelling, etc.; and (5) ability to choose a language wisely on the basis of work done in try-out lessons or to avoid the election of a language if found to be not practical.

The course has decided intrinsic value aside from its prognostic nature. However, if it achieves nothing else but to "weed out" those beginning language failures, it would justify itself in the time saved for them and in the failures they would be spared.

Along with other exploratory offerings in the newly established junior high school in Champaign, Illinois, a "general language" course was organized two years ago. (The name has since been changed to "Introductory Foreign Language.") It aims to: (1) give the student a survey of language and of the development of the English language; (2) present cultural materials in English about the countries and the customs of the people whose languages are studied; (3) present actual lessons in each of the languages which may be elected in junior and senior high schools; (4) assist the student in wise selection of a language if he has done satisfactory work; and (5) benefit those students who are unable to do passing work by saving them the time and embarrassment of registering in the language department the following year.

The course is elective in the eighth grade and meets three days a week for two semesters because, administratively, it could not otherwise be added to the curriculum. Pupils who intend to register in the language department are urged to elect introductory foreign language in the eighth grade. Three teachers present the work of the six units. Even though the student fails to do passing work in the try-out lessons he is given credit for his exploration (providing he has put forth a sincere effort and his work is complete). Nevertheless, the course will have accomplished its purpose. He will register in some other department where he will be able to carry the work satisfactorily without loss of time or stigma of failure. He will leave the study

the wiser in regard to all languages in general, English in particular; and he will have satisfied his curiosity concerning foreign language study.

There are no tests to check the validity of such a course. Figures have been available so far only for the results of our first group which has had the complete exploratory language course and, subsequently, one year of a foreign language. This first class contained only thirty members. Of this group nine definitely changed their minds as to the languages which they wanted to elect after having explored Latin, French, Spanish, and German. Twenty elected language study in the ninth grade, and there were no failures among this group at the conclusion of one year of language study. One member died, one moved out of town, one dropped out of school, five elected from fields other than language, and two signified their intention of electing German later. The languages offered in the ninth grade are Latin, French, and Spanish. Since German may be elected in the senior high school, it is included in the exploration. Twelve of the twenty who elected language their ninth year received the same letter grade which they had received in the six weeks' try-out unit; five received one letter grade lower; one, two letter grades lower; and two, one letter grade higher.

The introductory foreign language enrollment more than doubled in 1937-38, and close check will be kept on the progress of this second group in the specific language classes. There is no question about the intrinsic as well as the prognostic value of the course. It fits in beautifully at the junior high school age level, and the boys and girls love it. Comments from the students themselves prove very interesting. When asked if they thought introductory foreign language had been helpful to them even though they didn't elect a language, they replied that it had taught them about other countries and peoples, that they could recognize the different languages in magazines, movies, or on the radio, that they were glad to learn about the early beginnings of language and of our own English tongue. One girl wrote: "I have always wondered how other boys and girls talked."

Parents evidently find the material entertaining, too. More than once a pupil has reported that he was sorry not to have his work, but he took his book home "and mother got hold of it in the evening and dad was still reading it when it was time to go to bed."

Much is being done today in secondary schools under the caption of exploration, and much is being said about guidance. Can not guidance be exercised to great advantage in the foreign language department? What students should elect to study foreign languages? How do they select a language? Because they already have a French text at home? Because their best friends are taking Latin? What assurance do registrants in languages have that they will succeed? What happens to those students who drop out of the language department because they find it too difficult? How do they ever make up the time and credit they have lost? The linguist interested in

pupil guidance will recognize these at once as problems typical of language teaching.

Languages in our schools today are a "hang-over" from the earliest American academies, which were modeled after their European antecedents. Because a few language adherents today still insist upon the omnipotence of language study, many educators have become antagonistic to the whole language program and are advocating "down with languages." One progressive at the 1938 Atlantic City N.E.A. Convention was quoted as calling for less Latin, more Love on the school program. Perhaps these same educators will not declare themselves so vociferously against this branch of school work if the department shows itself ready to take the initiative in effecting true guidance where enrollment in languages is involved. Exploratory foreign language might be the solution.

A New Approach to Checking Outside Reading

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(*Author's summary*—By answering simple questions in German which were used to check outside reading from the beginning of the second and also from the second half of the first semester on, the students arrived at compositions which avoided the usual excessive amount of beginners' errors and expressed themselves more freely in the foreign language.)

TO control the extensive outside reading of foreign language classes has always been a problem. The teacher simply has to rely on the honesty of the student and to convince him of the importance of his reading regularly, carefully and abundantly. Much has been written about the problem, and various kinds of reports have been tried out as a check on the weekly reading.

The use of questions in English in the long run proved to be uninteresting and to have no great value. Could the reports from the beginning of the second semester on be done in the foreign language? The experiment carried out at De Paul University with the second semester students of German was successful.¹

The students were given a variety of simple questions in German which could be applied to any material read and which covered enough vocabulary so that even the beginner had ample opportunity to choose.

The questions dealt with three main points: the technicality of the book, the contents, and the personal impressions and criticism. Many of the questions of the three parts were presented in slightly varied forms in order to avoid only one possibility of an answer and in order to increase the variety of expression. The students were encouraged to use appropriate passages from the text abundantly.

By simply answering the questions, i.e., a small number at first, the student arrived at a composition in the foreign language which avoided the usual excessive amount of grammatical errors of the beginner.

It was obvious that: (1) translation was eliminated; (2) the use of appropriate idioms was facilitated; (3) the vocabulary was enlarged and strengthened; (4) more careful reading was necessitated; (5) the original purpose of the report—a check on the outside reading—was weakened, but its linguistic value emphasized.

Gradually the compositions became more and more original and interesting, more elegant in form, and more valuable in content. They showed that the students had lost the usual fear of expressing themselves freely in the foreign language so early. The reports were done with joy by many a student and read with pleasure by the teacher.

Here are the questions which, though far from perfect, proved some

¹ During 1938-39 the experiment was started in the second half of the first semester with relatively the same satisfactory results.

justification for use at an early stage of foreign language study. For the general use of the profession the questions will be made available for French, German, Italian, and Spanish.

FRAGEN

1. Welches Buch haben Sie gelesen?
Wie heisst das Buch, das Sie gelesen haben?
Wie heisst der Titel des Buches, das Sie gelesen haben?
Welchen Namen hat das Buch, das Sie gelesen haben?
2. Wer hat das Buch geschrieben?
Wer ist der Verfasser des Buches?
Wie heisst der Verfasser des Buches?
Welches ist der Name des Verfassers?
3. Wer hat das Buch herausgegeben?
Wer ist der Herausgeber des Buches?
Wie heisst der Herausgeber?
4. Wann ist das Buch erschienen?
Wann ist das Buch veröffentlicht worden?
Ist das Buch schon lange erschienen?
Ist das Buch erst kürzlich erschienen?
5. Wo ist das Buch erschienen?
Bei wem ist das Buch erschienen oder herausgekommen?
In welchem Verlag ist das Buch erschienen?
Wie heisst der Verlag, in dem das Buch erschienen ist?
6. Hat das Buch Abbildungen?
Ist das Buch illustriert?
Wen und was stellen die Abbildungen dar?
Was zeigen sie?
Sind die Abbildungen Wiedergaben von: Zeichnungen, Gemälden, Lichtbildern (Photographien), Skizzen, Stichen?
7. Enthält das Buch ein Wörterverzeichnis, Fragen und Übungen?
Ist der Text mit einem Wörterverzeichnis, mit Fragen und Übungen versehen?
8. Hat das Buch eine Vorrede und eine Einleitung?
Wovon handeln sie?
Hat das Buch eine Widmung?
Wem ist das Buch gewidmet?
9. Wür wen ist das Buch bestimmt?
Wer soll das Buch lesen?
10. Wie lang ist das Buch?
Wieviel Seiten enthält das Buch?
Wieviel Seiten enthalten die Fragen, die Übungen und das Wörterverzeichnis?
11. Enthält das Buch nur eine Erzählung, eine Geschichte, oder ist es eine Sammlung von mehreren?
12. Wovon handelt das Buch?
Was für Ereignisse kommen vor?
Ist der Inhalt belehrend, unterhaltend?
Was ist kurz der Inhalt des Buches?
13. Enthält das Buch nur Prosa oder auch Poesie?
Sind in dem Buch Gedichte und Lieder?
Enthält es: Beschreibungen, Gespräche, Scherze, Witze, Sprichwörter und Reime?
14. Ist das Buch in Abschnitte (Kapitel), eingeteilt?
Haben die einzelnen Abschnitte Überschriften?
Sind die Abschnitte mit Zahlen versehen (nummeriert), oder beziehen sich die Überschriften auf den Inhalt?

15. Wo spielt sich die Geschichte, die Handlung ab?
Wo ist der Schauplatz?
Spielt die Handlung: auf dem Lande, in der Stadt, in einer bestimmten Stadt, in einer Kleinstadt, in einer Großstadt, in der Ebene, im Gebirge, in Deutschland, im Ausland?
16. Zu welcher Zeit spielt die Geschichte?
Ist die Zeit angegeben, in der die Geschichte spielt?
Sind Jahreszeiten angegeben? Tageszeiten?
In welchem Jahrhundert spielt die Geschichte?
Spielt die Geschichte in der Vergangenheit oder in der Gegenwart?
Erstreckt sich die Geschichte über: einen kurzen oder einen langen Zeitraum, einen längeren Zeitraum, über Tage, Wochen, Monate, Jahre, Jahrzehnte, Jahrhunderte?
17. Wer kommt in der Geschichte vor, Menschen oder auch Tiere?
Von wievielen und von welchen Personen handelt die Geschichte?
Wer sind die Hauptpersonen, die Nebenpersonen?
18. Handelt die Geschichte von jungen oder von alten Leuten?
Ist das Alter der Personen angegeben?
Was sind die Personen? Der Held, die Heldin?
Welche Berufe haben sie?
Welche Beschäftigungen haben die Personen?
Sind es reiche oder arme Leute?
Gehören sie zu den oberen, zu den unteren Klassen, zu dem Mittelstand?
Welche Gesellschaftsklassen werden geschildert?
In welchen Verhältnissen leben die Personen?
20. Welche Seiten oder Ereignisse des öffentlichen und des privaten Lebens werden geschildert?
Von welchen Dingen hört man am meisten?
Welches ist der Hauptgedanke?
Verfolgt der Verfasser eine bestimmte Idee?
Hat er eine bestimmte Absicht?
21. Ist die Darstellungsweise romantisch oder realistisch?
Enthält die Geschichte: Zwiegespräche (Dialoge), Beschreibungen, Erklärungen? Wo? Wo sind lustige Stellen?
22. Welche Teile sind besonders eindrucksvoll? Warum?
Welche Stellen sind am wichtigsten?
Wo liegt der Höhepunkt?
23. Wie geht das Ganze aus?
Ist der Ausgang, das Ende: traurig, glücklich, befriedigend, unbefriedigend?
24. Enthält das Ganze genaue oder allgemeine Angaben über: Personen, Ereignisse, Schauplatz und Zeit?
25. Hat ihnen das Buch Freude gemacht?
Hat Ihnen die Geschichte gefallen?
Haben Sie das Buch gern gelesen?
Sind Sie froh, dass Sie das Buch gelesen haben?
Möchten Sie es noch einmal lesen?
Was haben Sie dabei Neues gelernt?
Was halten Sie für das Wichtigste und Wertvollste?
Was hat bleibenden Wert für Sie, für alle Menschen?
War das Buch: schwer, leicht, langweilig, unterhaltend, aufregend, interessant, lehrreich?
Empfehlen Sie das Buch?
Für welche Stufe halten Sie das Buch besonders geeignet: für die Unterstufe, d. i. für Anfänger—für die Mittelstufe, d. i. für Fortgeschrittene,—für die Oberstufe, d. i. für weiter Fortgeschrittene?
Wie lange haben Sie gebraucht, um das Buch zu lesen?

Terminal French Course for Colleges

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(*Author's summary.*—A two-year-college-French program with a *per se* value which enables students to gain contact, in French, with the whole of French literature under the guidance of a teacher who adds interpretation necessary to the full appreciation of the masterpieces. The "learning to read" tool, itself not a terminal function, is thus utilized in gaining access to a great literature.)

EVERY active teacher of foreign languages has, at one time or another, questioned the aims and values of languages, and whether or not these objectives, once attained, are commensurate with the time devoted to them. When the Modern Language Committee made its extensive report on the conditions of language instruction in the United States and Canada, we agreed with them that the attainable objective for the foreign languages was reading. Learning to read! That was the tangible thing for the language class. Then followed the great production of graded reading texts. This was the scientific approach to the mastery of vocabulary and reading. Some of these books are being used in some of my college French classes. They have proved to be excellent training and preparation for reading.

However, learning to read is the mere acquisition of a tool of learning. This tool is acquired for the purpose, we suppose, of reading French. Through it our students may gain access to the treasures of literary masterpieces in the French language. Through literature the student also contacts the culture of the foreign people. This contact with French literature and culture ends, for most students, the moment that they leave the classroom. No student, unless he be a French major or enthusiast, is going to turn to French novels when these novels are available in English, a language in which he has more facility, and one in which he does his thinking. In examining the enrollment in advanced classes (third and fourth year) one is amazed at the very small number found in these classes in comparison to those in the first and second years. Registrars, through figures, will substantiate this statement. We, therefore, conclude that whatever value is derived from the study of a foreign language must be found in the first two years. These first two years must have a value *per se*. There must be a terminal function. Learning to read is not in itself a terminal function. Unless this tool is utilized to advantage in actual class reading during this initial period, the language course has failed in its objective.

We may further clarify our thinking on this objective by scrutinizing the lists of tests for second-year college French. Among these texts will be found selections from Dumas-père, Edmond Rostand, Molière, Pierre Loti, Deval, and others. From such authors are drawn the reading selections for the French classes. For a student who ends his language experience in two

years such a selection is most inadequate. Anything short of a bird's eye view of French literature is a failure. For it is in this course that the student must gain his contact with French literature under the guidance of a teacher who can add the interpretation necessary to the full appreciation of the masterpieces. It is here that he must follow the development of literature and thought throughout the centuries. Since the French people and their culture are reflected in their literature, it is there that the student must contact and appreciate them.

Although such a program seems stupendous, the writer feels that it can be realized. During seven years of college and university teaching, the writer has been seeking a program, a method of instruction, a selection of reading material which would meet these objectives. The cry is not *Eureka!* There is something, however, which may assume significant proportions.

Before we examine this second year course as outlined below, it is necessary, for true evaluation, to appreciate the merits of the first-year course. The method and direction for the first year is, naturally, the manifestation of the convictions of the teacher and the teacher-personality. The process of learning to read a language is a very complex one. It includes aural comprehension, oral expression, some writing, and reading. If by reading is understood the direct comprehension of the printed page in French, then it cannot be isolated. If we analyze our own reading process in English, we find that our comprehension is in English, the language which serves as our medium of thought. So, with the Frenchman, comprehension is in French. The average American student reading in French establishes a dual process of seeing the French and translating its meaning into English before he grasps its full meaning. This dual method necessarily slows his speed, and cuts his reading efficiency. Since his thinking is in English, he is also robbed of the feeling of the language and of an appreciation of its style. To read French in French the student must first learn to think in that language. This in turn follows aural comprehension and oral expression. The method in the first-year course will, therefore, evolve from these convictions. The teacher speaks and reads to the students in French, and they, in turn, learn to express themselves in French. A good working knowledge of French grammar, translation from English into French, and then the reading of about two hundred pages of a graded text completed the basic work for the first year.

With this preparation as background, the method for the second-year class does not include all of the foregoing phases. The formal study of grammar and writing is discontinued. French is the medium of expression in the classroom. Students are thus led to perfect their comprehension in aural French which cannot be divorced from thinking in French. The class which numbers twelve uses as its text a French anthology. A dictionary is indispensable. At the close of the tenth week in the first semester of this year, the reading and the discussions in French included, in order read,

Le Bourgeois Gentilhomme, *Jeannot et Colin*, *Les Confessions*, *Atala*, *Le Cid*, and part of *Andromaque*. The anthology includes further selections from the following: Hugo, Balzac, Vigny, Michelet, Laviche et Martin, Nodier, Montaigne, Rabelais, Zola, Daudet, Maupassant, Anatole France, the farce *Maitre Pathelin*, the story of Aucassin et Nicolette, and eighteen poets representing the various periods from Charles d'Orleans to Verlaine. The selections are not read in chronological order because the teacher feels that the easier ones should be taken first. When the entire period of French literature has been covered, the subject-matter will be reviewed in chronological order so that the student may get the proper perspective and correlate the various movements.

A few more details seem necessary on the method of presentation and analysis used in the classroom. The study of the *Cid* will serve as an adequate and representative example. The teacher gave an introduction to this study by giving a résumé of that which preceded the *Cid* and Corneille in the French tragedy. Then followed a discussion of the tragedy according to Corneille. As the reading progressed, students discussed that which constitutes a Corneillian hero, observation of unities, emphasis on interior struggle, absence of action scenes on the stage, emotions of the characters before and after certain events, the primary and secondary climax, the rôle of the King and the Infanta, and analysis of certain poetic passages. Students read orally passages designed to illustrate the regularity and rhythm of the verse.

Some teachers will be at variance with this classroom method. This is to be expected, since personalities are in themselves very different. But the method is merely a tool used for the attainment of our objective. We are attaining it. We are acquiring a real background in French literature. The procedure is certainly not an easy one. Both students and teacher have had very discouraging moments. The verse of Racine seems particularly difficult. Having taken these initial hurdles, and still finding themselves in the "race," students express themselves in these words: "I like this work in literature because it helps me appreciate the style, the use of words, and the mannerisms of those periods." Another student writes: "I am getting quite a bit from the course in a literary way because we are acquiring a knowledge of French literature which, though it really interests me, I would probably never get otherwise."

"La fin couronne l'œuvre."

Neglected Treasures?

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(*Author's summary.*—In foreign languages, the proper use of phonograph records may constitute a linguistic treasure. This article points out several new, profitable uses of the foreign language disc as well as indications as to where they may be obtained. Only inexpensive and easily obtained records are listed.

THE planned playing of phonograph records has become an integral part of modern language teaching. It is hoped that those who are already using discs in their regular work will find some other important uses suggested by the following material. For those who have never used this material, there will be a few suggestions of value. At the close of this article there is a brief partial list of records, prices, and places where they may be purchased in this country.

It seems hardly necessary at this late date to insist that recorded speech can never in any way supplant the work of the teacher. Unless the work is guided by the individual instructor towards a predetermined goal, the work is of very little value. But it should be noted that the phonograph record never gets tired, never varies, and is available at all times, during the regular class hours or for extensive work after school.

There may be teachers whose experiences with phonographs a few years ago lead them to think that such materials are antiquated in this day of radio and motion picture improvements. A visit to any music store and a brief listening period to modern records played on a modern phonograph will quickly prove that the recording of voice and music has kept pace with all other recent mechanical improvements.

It may be pointed out here that the cost of a new phonograph giving a very satisfactory performance is but a fraction of former phonograph prices. Even this relatively small expense is unnecessary. Good results may be obtained by the purchase of a small inexpensive attachment which turns any radio into a phonograph. The author will gladly answer any questions on this point.

Undoubtedly the primary use of the phonograph has been playing the isolated sounds of the modern foreign language as examples of correct pronunciation. These discs are especially valuable for the teacher who has not had the opportunity to take special study nor the advantage of foreign training. In the list at the end of the article references are found to works and inexpensive records illustrating these sounds. For those teachers to whom the use of phonetic symbols is distasteful, it should be noted that several of these sets may be used with or without the International Phonetic Alphabet. It should be indicated at this point that experience has shown conclusively that imitation of the correct sound is not enough, whether

that imitation be of a record or of the instructor. It is true that very young children can usually imitate sounds perfectly but apparently this ability disappears about the twelfth year. This difficulty is rooted in the student's inability to hear his own pronunciation. An excellent way in which to correct this is to record the voice of the student and then compare that recording immediately with the same sounds as given on the master record. While professional recording equipment is still fairly expensive, the dictaphone, found in most school offices, is quite adequate for this comparison. The teacher must expect some hesitancy on the part of students to use this mechanical device. Once this initial period is over most pupils are eager to profit by the use of the material. Where the dictaphone is not always available or the classes are very large, this device may be reserved as a remedial method for the worst cases of mispronunciation. It is essential to success that the comparison of the student's dictaphone recording be made immediately with the master recording. To facilitate this, the dictaphone and the phonograph should be placed side by side. It is also necessary that the same sounds in the same order be used on both machines. When these two pieces of equipment are used in connection with the teacher's guidance and indications as to the use of the vocal organs to form individual sounds we have all the materials at hand for constant improvement.

Every teacher of modern language knows that the ability to pronounce individual sounds correctly is not sufficient. These sounds must be "put together" in such a way that the total product bears some resemblance to the language of the country being studied. There are now many records designed by experts for this specific purpose. For improvement of intonation or even for learning its basic principles there is no better method than the teacher-pupil analysis of such records. In addition to the records designed for this purpose there are literally hundreds of fine selections of poetry and prose recorded distinctly which serve equally well with the added advantage of literary interest.

The enlivening illustration of literature is the most important use of the discs in classwork. This is a field which the author feels has been much neglected in our teaching. When the classes may have a scene of the play under discussion presented by the foremost actors at very small cost, it would seem inexcusable to neglect this method of arousing the interest and appreciation of the students. The advantages of this method of literary illustration include also sound oral training.

It is probably true that most of us still use the simpler works of poets as a first approach to oral literature. Often there is the added advantage of the record preserving the actual rendering of the poet himself. In French and German the available records are numerous. It is no small advantage to be able to bring right into the classroom the voices of some of the finest interpreters of the present day.

While the novel does not lend itself well to the limitations of recording,

there are many notable excerpts from the immortal works in this field which have been recorded. Undoubtedly all of us have favorite short passages or short stories. Nearly every teacher would feel honored to have a great actor or the author himself come to a class to interpret that selection.

However, it is in the field of drama that perhaps the disc shows up in the most favorable light. Have you ever been impressed at a superior interpretation in a theater of a dramatic scene from a play you have been studying? How many have had the same experiences as the author? In the midst of a notable performance by an expert troupe abroad he was suddenly stricken by the thought, "If only I could have my class here with me now." Or having just heard a brilliant performance of a notable passage he has contrasted it with the class rendition during the last semester. French drama is especially well represented by notable scenes from the entire repertory recorded most satisfactorily by the members of the *Comédie Française*. A most refreshing note is brought into the class to have all the parts taken by expert actors. While one misses of course in class the sight of these actors and their gestures, one can have pictures, and one must not overlook the fact that the actors on the discs stand ready to repeat the identical selection as many times as desired. Not only have selections from a great number of the classics been recorded, but many of the most notable scenes of recent successes have been preserved by the same people who created the original rôles. The record finally released represents in most cases the best and most finished efforts of the actors and directors as contrasted with any given performance in the theater which is subject to all variable weaknesses of the human element.

Schools which are now using sound motion pictures as adjuncts to their foreign language work may find these discs excellent preparation for seeing a film. Many students come away from the showing of these films with the reaction that the speech was far too fast to be understood. Recordings of some of the same scenes with the text open as the lines are spoken make for a comprehension which carries over to the movie performance. It is true that in French some of the recordings are spoken at a rather high rate of speed. We must remember that these recordings, like the films and the plays, were designed for French audiences who had no language barrier. And it is probably true that, in the case of the older plays, the audience was familiar with almost every word of the drama and thus was more interested in the interpretation than in actually following the development of the drama line by line.

All of us could probably profit by a bit of humor occasionally in the classroom. There are many discs of humorous scenes from important plays and even from the music hall to serve for a bit of comic relief in the more serious business of our daily grind or perhaps for that first day after vacation.

The disc, too, has its place with those teachers who like to include a broad cultural background along with their fundamental language work. I am sure that every teacher is aware now that almost all of the world's great music is recorded on discs.¹ The connection between music and the culture and life of the foreign country is very close. Folk music is at the very heart of the inner emotions and aspirations of all European peoples and there is a wealth of folklore available: folk songs, folk music, and verse. Many of the poems which are commonly learned in even most elementary courses have been set to music by great composers. Poems and stories have inspired symphonic works. The author has found such comparisons in other fields of artistic endeavor to be always of great interest to the average student. For those who like to use group singing as a language method one finds on discs the accompanying music readily available.

The number of great works of literature which have inspired operas is legion, while the comparison of the opera libretto with the story or play may be an interesting literary exercise. The interest in the original work cannot help but be increased. Many of our great operas are faithful interpretations of the spirit of the original masterpiece and pupils are often fascinated by the musical characterizations of the same persons with whom they have already made a prose acquaintance. The fact that the words are sung in the same language in which you are interested is a further valuable by-product.

A few teachers may possibly be interested in yielding to the present-day interest in popular music. There is a constant flood of songs in our various modern languages. In some countries the output is exceeded only by that of our own country. Many of these ephemeral products have undeniable charm and are tuneful and well sung.

While the total repertory of records available in connection with foreign language instruction is very great, some are available only by special importation and at considerable expense. The list which is appended contains only records which are available in this country at a reasonable price, and all items have been checked and were available when this article was written.

The author is indebted to the Gramophone Shop, Inc., 18 East 48th Street, New York City, for many of the items in the following list. This institution is one of our largest clearing houses of imported records and keeps a good supply of the more important foreign records on hand constantly. The list of records makes no pretense of being complete. Those who are interested in exploring the situation further will find that such concerns as the Gramophone Shop, The New York Band Instrument Company, 111 East 14th Street, New York City, and most music stores

¹ It is possible that all teachers do not realize that a modern record on a modern phonograph falls but little short of all the realism and musical satisfaction of the original performance.

will gladly co-operate in securing complete catalogs of recordings in foreign languages.

Limitations of space have prevented the listing of more than a suggestion of the riches now available on records. The author will be happy to reply to all inquiries as to further lists of records in any particular category.

FRENCH

I. CLASSIC AND MODERN LITERATURE

a. *La Comédie-Française*—Selections from the Repertory

Album No. 1: Scenes from Racine's *Andromaque*, *Athalie*, *Bérénice*, *Britannicus*, *Les Plaideurs*; Molière's *Amphitryon*, *L'Ecole des Femmes*, *Les Fourberies de Scapin*, *Le Malade Imaginaire*, *Le Misanthrope*, *M. de Pourceaugnac*; Corneille's *Le Cid* and *Polyeucte*; Favart's *Les Trois Sultanes*;

Bartet, Bovy, Marquet, Alexandre, etc. of *La Comédie-Française*

GM-158 (album) \$35.00

Album No. 2: Scenes from Hugo's *Les Burgraves*, *Hernani*, *Ruy Blas*; Musset's *A quoi revent les jeunes filles*, *Un Caprice*, *Le Chandelier*, *Fantasio*, *Il ne faut jurer de rien*; Merimée's *Le Carrosse du Saint-Sacrement*

Renaud, Sully, Brunot, Crouse, etc. of *La Comédie-Française*

G (album) 17.50

b. *Anthologies and Collections*

Readings from Works by Daudet, Hugo, La Fontaine, Maupassant, Samain (with descriptive leaflets)

Pierre Asso FLOR-1/6 (album) 9.50

Pages Choisis from Works by Courteline, Anatole France, Maeterlinck, Mirabeau, Portoriche, Renan, Renard, Rousseau

Sacha Guitry GM-138 (album) 12.50

French Diction Album No. 1. Notre Raid autour de Monde (Avaitors Costes and Le Brix); Scenes from Corneille's *Le Cid*, Dumas' *Le Demi-Monde*, Hugo's *La tristesse d'Olympio*, Molière's *Les précieuses ridicules*, Rostand's *L'Aiglon* and *Cyrano de Bergerac*

Roger Monteaux, Le Bargy, Berr, etc. D-25881/5 (album) 4.25

French Diction Album No. 2. Brisacq: *Agonie* (Acte Phonographique); Hugo: *Napoleon II*; Rostand: *Cyrano de Bergerac*—Ballade du Duel and *La Lettre de Christian*

Berthe Bovy, Roger Monteaux, etc. D-20573/5 (album) 2.00

c. *Individual Authors and Poets*

Marcel Achard: *Jean de la Lune* 2 scenes Michel Simon and Armontel C-BF11 1.50

Achard: *Mes Bonnes*—*La Cuisine*, *Hildegard*, *Angelique*

Charles Lamy C-DF906 and DF908 3.00

Theodore de Banville: *Le Baiser*

Mlle. Nizan and Jean Webber PAT-PAT29 2.00

Paul Claudel: Eight poems

Eve Francis PAT-PAT24 and 27/28 6.00

Jean Cocteau: Six poems

Jean Cocteau C-D15227 2.00

Corneille: *Le Cid*—Récit du Combat and Stances

Albert Lambert G-W1058 2.50

Charles Cros: *L'Obsession* and *Le Hareng saur*

Denis D'Ines G-K6739 1.50

Alphonse Daudet: *Sapho*—Act IV, Scene 2

Cecile Sorel PD-566151 2.50

Leon Daudet (son of Alphonse): *Mon père*, *Eloge du Vin*, etc. L. Daudet C-DF565/7

4.50

Copiau and Croue (after Dostoevsky): *Les Frères Karamazov*—Act II, Scene 4 and Act III, Scene 6

Louis Jouvét C-BF14 1.50

La Fontaine: *Les animaux de La Fontaine* (with incidental music by Zimmermann) A.

Lamy, Suzanne Feyrou and Company with Orch.—A. Valsien D-20631/6 (album) 3.50

La Fontaine: *Les Animaux malades de la peste*, etc.

Jules Leitner G-DB4811 2.50

La Fontaine: *La fille et le chat* and *La belette et le lapin*

M. Silvain G-D19108 1.50

France: Anatole France enfant and Pierre Loti: *Ma Mère*

Louis Weil PAT-WX704 1.50

- Guitry: Selections from the Repertory—Mozart, L'Amour Masque, Deburau, Mariette (music by Hahn, Messenger, O. Straus)
S. Guitry and Yvonne Printemps VM-C8 (album) \$6.50
- Victor Hugo: *Ruy Blas*—C'est fini and de Musset: *Lucie*—Elégie
A. Lambert G-W1076 2.50
- Hugo: *Ruy Blas*—Rôle de Don César, Act I and Molière: *Les précieuses ridicules*—Scene de l'Impromptu
Andre Brunot C-DF6 1.50
- Molière: *Amphitryon*—Qui va là? and *L'Avare*—Au voleur Denis D'Ines G-W1560 2.50
- Molière: *Les Amoureux*—Tirade sur les Femmes and *Les Femmes Savantes*—Tirade de Chrysale
Denis D'Ines G-P830 2.00
- Molière: *Le médecin malgré lui*—Substantially complete drama (with incidental music by Lulli) Brunot, Chauveron, Gerbault, etc. (Comédie-Française) G-L994/7 (alb.) 9.00
- Molière: *Le bourgeois gentilhomme*—Cérémonie Turque (with incidental music by Lulli) Denis D'Ines with Comédie-Française chorus and orch. G-DB4855 2.50
- Molière: *Le médecin malgré lui*—Act II, Scenes 3 and 4
Dranem, Grivollet, etc. C-BFX15 2.00
- Molière: *Tartufe*—Que le ciel a jamais, Act III Leon Bernard PAT-X3939 1.50
- Marcel Pagnol: Scenes from the Celebrated Trilogy (*Marius, Fanny, César*)
Marius—La Partie des Cartes, Le Petit Dejeuner, etc. C-BF4/6 and BF15/6 7.50
Fanny—Les Lettres, Le Retour de Marius, etc. C-BF19/20 and 25/6 6.00
César—Confession de Panisse, Scène du Bar, etc. C-BF32/8 10.50
Raimu, Charpin, Fresnay, etc. (creators of the original rôles)
- Pagnol: *Topaze*—Abridged drama André Lefaur, Pauley, Jeanne Provost of Le Théâtre des Variétés (Creators of the original rôles) PAT-X92005/8 6.00
- Racine: *Phèdre*—Oui, Prince, je languis and Rostand: *La Sammaritaine*—Il dit encore Sarah Bernhardt (historical record) G-E326 2.00
- Jehan Rictus: *Le cœur populaire*—Jasante de la Vieille Berthe Bovy C-BF7 1.50
- J. Romains: *Knock*—Scène de la Dôme en noir and Scène du Tambour de Ville
Louis Jouvet, Iza Reyner, R. Bouquet C-BF13 1.50
- Edmond Rostand: *L'Aiglon*—Flambeau! . . . Mais ce soldat couche là, Act V, Scene 5 Sarah Bernhardt and company (historical re-recording) GSV-2001 2.00
- Rostand: *L'Aiglon*—Ah! France! Act I Jeanne Sully C-D19027 1.50
- Rostand: *Cyrano de Bergerac*—Tirade des Nez and Non, Merci
André Brunot C-D19060 1.50
- Maurice Rostand: *A mon Père* and *Quand je l'attends* Maurice Rostand PAT-PA65 1.50
- Lecture on Victor Hugo (in French) Prof. Denis Saurat C-D40077/8 4.00

II. FAIRY TALES AND CHILDREN'S RECORDS

- Le Petit Chaperon Rouge and Cendrillon André Plocque C-DB974/5 3.00
- Les Contes de Perrault: Barbe-Bleue. La Belle au Bois Dormant, etc. (dramatized fairy tales with incidental music) Le Théâtre de Bob et Bobette C-DF684/9 (album) 9.50
- Les Images d'Epinal: M. de Malborough, Don Quichotte, Le Roi Dagobert, etc.
Le Théâtre de Bob et Bobette C-DF1016/21 (album) 9.50

III. FRENCH FOLK SONGS

- 13 Ancient Provincial Songs, Martial Singher and Renée Mahe, accompanied by Vielle, Petite Flute, Cornemuse (with text leaflets and notes) FLOR-101/6 (album) 9.50
- 18 Folk Songs, Edouard Rousseau, Adrienne Gallon, les petits Irène de Trebert and Michel Moreau-Brothier with Children's Chorus and Orchestra G (album) 9.50
- 13 Folk Songs for Children, Louis Chartier with instrumental acc. (with a brief description of each song in French and text leaflet) D-4 (album) 2.75
- 8 Folk Songs for Children, Georges Besson and Margot with piano accs. BAL (album) 3.75
- 16 Short Folk Songs; Eva Gautier and piano acc. (historical recording) V-72165/6 1.50

IV. BÉTOVE (MUSICAL HUMORIST)

Folies Musicales (Imitations of German, English, American, Spanish, Chinese and Russian Songs); Pastiches Musicaux (Songs in the manner of Wagner, Rossini, Massenet, Debussy and Reynaldo Hahn); Impressions de Cinéma (News Reel, Education and Serial Films); Les Symphonies de Bétove (Chansons Pompadour, Le Canard aux Navets, Filles du Calvaire-les Ternes)

Bétove, singing, talking and playing the piano

D-20478/81 (album) \$2.50

V. FRENCH LANGUAGE STUDY

French Phonetic Record. Prof. Paul Passy	LING-1-7	3.00
French Intonation (10 Lessons with album and textbook). E. M. Stéphan	LING-1-9	15.00
French by Sound (with album and textbook). Prof. Louis Allard	V-50/9	10.00
French Speech Sound Record. E. M. Stéphan	G-B4148	1.50
Useful Phrases in English-French (with leaflet). E. M. Stéphan and R. Palmer	V-36061	1.25
Let's Go to Paris—Practical Travel Talks (with album and textbook)	GM-234	10.00
French Tales and Dialogues (with leaflets). Stéphan, Viere, Ruff	V-V5529/31	2.25

Phonograph records for French pronunciation and Intonation obtainable only from the Middlebury French School. Address: Dr. Stéphen A. Freeman, Le Château, Middlebury College, Middlebury, Vermont. *Note.* Postage and packing costs are covered by an additional charge of 50 cents for the sets and 25 cents for single records.

1. A series of five discs, double-face, made by Mlle. Nicolette Pernot, formerly of the Institut de Phonétique, consisting of exercises on the French sounds, and passages for the study of intonation.

Contents: Pathé X93.063—Intonation, w

X93.064—ou, i, u; o, e, eu fermés; u et eu

X93.065—a antérieur et o ouvert; o, e, eu ouverts

X93.066—les voyelles nasales

X93.067—p, b, t, k, g; mots sonores; l, r

Price: Complete set—\$6.75; separate records \$1.50; accompanying manual of exercises \$.55.

2. A series of four discs, double-face, made by Mlle. Pernot, consisting of passages for the study of diction and intonation.

Contents: 2.050—Daudet: La Dernière Classe (1)

La Dernière Classe (2)

2.051—La Dernière Classe (3)

La Dernière Classe (4)

2.052—Tristan Derème: La Gaufrette de Patachou (1)

La Gaufrette de Patachou (2)

Patachou et le Merle

2.053—La Fontaine: La Laitière et le Pot au Lait

Le Chêne et le Rosseau

La Grenouille qui veut se faire aussi grosse que le boeuf

Price: complete set—\$5.00; separate records—\$1.35; mimeographed texts \$.10.

VI. OPERAS

Bizet

Carmen. Complete recording. Paris Opéra and Opéra-Comique, directed by Cohen and Gaubert. 15 records.

NY-C 15.00

Debussy

Pelléas et Mélisande (Maeterlinck)

Complete recording. Opéra and Opéra Comique of Paris and Orchestra conducted by

Coppola. 8 records.

Al. VM Set. N. 68. Ny, C 10.50

Gounod

Faust. Complete recording. Paris Opéra and Opéra Comique. Conducted by Busser.
Album M-105. V \$30.00

Puccini

La Bohème. Abridged recording. Opéra Comique—Corney, Claudel, etc. 5 records.
PD-95429/33 10.00

GERMAN

- Literary Course, Series A (with case and textbook) Paul Menzerath LING-II-2 50.00
 Literary Course, Series B (with case and textbook) Erich Drach LING-II-3 30.00
 Gems of German Poetry (with case and textbook) Otto Siepmann LING-II-4 60.00
 Readings in German (with texts) Dr. Erich Funke LING-II-7 15.00
 Andersen: *Die Prinzessin auf der Erbse*: Goethe: *Erkönig* and *Faust—Osterglocken*;
 Verhaeren: *Novemberwind* Alexander Moissi C-4195M and C-55112F 2.25
 Goethe: *Mailed, An den Mond, Prometheus* and *Faust—Monologue*; Beer-Hoffman
Schlaflied für Mirjam; Schiller: *Die Räuber—Traumerzählung*; Shakespeare: *Hamlet—*
Monologue; Verhaeren: *Novemberwind* Moissi (Historical Recordings) G (album) 11.00
 Goethe: *Das Veilchen, Die wandelnde Glocke, Die Frösche*; Seidel: *Das Huhn und der*
Karpfen; Uhland: *Die Einkehr*; Anon.: *Wie Eulenspiegel auf dem Seil tanzen lernte* and
Die Schildbürger Gertrud Sternberg-Isolant G-K7322/3 3.00
 Andersen: *Der Pfarrer und der Küster* and *Der Wassertropfen* Friedrich Kayssler
 T-A2061 1.00
 Beethoven: *Heiligenstädter Testament* (Beethoven's "Will") Elly Ney G-DB4460 2.50
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 Goethe: *Ganymed, Prometheus, Beherzigung*, etc. Dr. Ludwig Wullner PD-62752 2.00
 Goethe: *Götts von Berlichingen—Es lebe die Freiheit* and *Götzens Tod* H. George
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 T-E1898 1.50
 Hofmannsthal: *Elektra—Ich will nicht länger* and Wilde: *Salome—O du, du wolltest*
 mich deinen Mund nicht küssen lassen Tilla Durieux O-6512 2.50
 Schiller: *Wilhelm Tell—Abridged Drama* Berlin State Theatre Company
 PD-95264/6 (album) 8.50
 Schiller: *Wallensteins Tod—War's möglich*, etc. Dr. Ludwig Wullner PD-67076 2.50
 Wildenbruch: *Das Hexenlied* (music by Schillings) Dr. Ludwig Wullner and Orch.
 PD-67047/9 7.50
 Das Singende Buch, Vol. 1: *Tanz mit mir! Children's Singing Games* P (album) 6.50
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 Das Mädchen mit den Schwefelhölzern; Hänsel und Gretels Traum; Hänsel und Gretel
 im Kasperletheater Adele Proeseler G-B4024 and B4021 3.00
 Das deutsche Volkslied (Anthology of 12 Folk Songs) Richard Tauber
 D-20437/42 (album) 3.50
 German Tales and Dialogues Hans von Nussbaum, Claire von Both, etc. V-V6207/9 2.25
 Paula hat Geburtstag (with text leaflet) Else Johannsen and A. M. Wagner G-B8415 1.50
 Silvester-Ansprache and Geburtstagsdanksagung Hindenburg T 1.50
 Ansprache des Grafen Zeppelin, 1908 (Historical Record) and 24 Jahre später, Ansprache
 des Herrn Dr. Eckener O-4122 2.00

ITALIAN

Tales and Dialogues (with text leaflets) Tullio Samvucetti, etc.	G-B4139/41	\$4.50
Dante: <i>Inferno</i> —Cantos 1 and 2 Prof. C. H. Grandgent (Harvard)	HU	4.00
Messaggio al Popolo Nord Americano Benito Mussolini	G-S4800	2.00
Message of Peace to the World, 24 December 1936 Pope Pius XI	MAJ (album)	7.50
Literary Course, Series A (with case and textbook) Luigi Valazzi	LING-IV-3	50.00
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SPANISH

Literary Course (with case and textbook) A. Pastor and F. de Onis	LING-III-2	50.00
Literary Records (Benavente, etc.) Diaz de Artigas, etc.	G-B4039/41 and B4048	6.00
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10 Beloved Spanish Melodies. Clavelitos ay-ay-ay, etc.	D-26	2.25

New Rules for Ser and Estar

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AS a result of many years' experience in teaching Spanish to high school students, the author has found one fundamental defect in all textbooks that have come to his notice in the treatment of the verbs *ser* and *estar*. This is that all such texts convey the mistaken impression that the pupil should primarily base his decision as to which verb to employ on the degree of permanency involved. Yet it is clear that the verb *ser* must be used in such sentences as "I am a teacher," whether I am a teacher of long standing or substituting for a brief while only. Likewise, one must employ the verb *estar* in such sentences as "John is in the city," regardless of the length of John's sojourn.

The following rules have been found to obviate this difficulty and to be nearer "fool-proof" than any with which the writer has been made acquainted in the textbooks:

Rule One.—Always write the proper form of *ser* to translate any form of the English verb *be* when followed by a noun or pronoun in the predicate; e.g., *Mi padre es abogado. Soy yo.*

Rule Two.—Always use the proper form of *estar* to translate any form of the English verb *be* to express location or position; e.g., *Estamos en la escuela.*

Rule Three.—When neither Rule One nor Rule Two will apply, use *ser* to express relatively permanent or inherent ideas, and *estar* to express relatively temporary or accidental ideas: e.g., *Mi hermano es grande. Mi amigo está enfermo.*

It can be readily shown that all rules given elsewhere for *ser* and *estar* can be condensed and classified under these three rules.

Teaching Foreign Languages in Adult Education

BRUNO SCHOEMANN

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(*Author's summary.*—We should teach a foreign language in a conversational way, just as we learn to speak our own language, eliminating the memorizing of words, rules of grammar and phonetic sounds. The methods to be used are discussion, demonstrative action, oral reading, repetition, explanation, thereby touching all subjects of daily life and customs of the nation whose language is being taught.

WHEN I was appointed as a teacher for Foreign Languages in the "Adult Educational Program" I was at once confronted with a great many problems.

The students participating in this free educational program came from all stations of life and their educational backgrounds in some instances were very much apart; so were their ages, ranging from fourteen to sixty years. Not less varied were their objectives; in fact, they were so contrary that it seemed almost impossible to teach according to a uniform system. New students dropped in at all times during a course and classes had to be readjusted and regrouped. All these problems pointed to an individual teaching in smaller groups in the classroom in order to get the desired results. The greatest problem, however, was the collection of the material and the choosing of a lesson plan to fit best with the stated conditions and to do justice to the students.

After an exhaustive search of the literature of the past on foreign languages both in this country and abroad and after study of the educational magazines, books, grammars, readers, etc., I found that many improvements had been made one way or another as regards the old system, but on the average no real conclusive change in the teaching of the foreign languages had been effected. It was clear to me that I could not use successfully any of those teaching plans in my classes with adult education and the only way left open to me under the existing circumstances was to make up my own lesson plans to meet the prevailing conditions and to fit best with the various problems of the students. The memorizing of a certain number of words; the learning of the pronunciation from a book or phonetic sounds; the memorizing of the set of rules of the grammar with all their exceptions; the reading of meaningless phrases and sentences and the translation of them from one language into another and *vice versa* could never accomplish the goal to teach a foreign language to a group of students consisting of such different elements and with so many contrary objectives.

The foundation of my lesson plans.—As a basic foundation of my teaching plan I had in mind the natural system—how we have all learned our mother tongue. The child uttering its first sound when entering the world, thereby showing its capability of speech, learns the language which also is a foreign one. In quite a natural way the daily lessons given to it in speech

by its mother or other surrounding persons enter the perceptive oral organ and the perceptive eye takes in the *mental picture* of the persons speaking to the child and the various objects shown. It is this combination of the mental picture together with the oral speech which enables the undeveloped mind of the child to remember the speech and bring it to expression after a certain time. How else could we explain the miracle of a little child at an age of from two to three years learning rapidly to speak the language just from hearing it and responding in a correct manner? What is the advantage of the child over an adult who studies a foreign language for many years and then is not able to speak and converse in this language like this little child at an early age? Surely there must be something wrong in our system of teaching the language to the adult. It seemed to me that we had been putting the cart before the horse and in place of teaching a practical language we had only taught the theory of it. If a workman intends to learn a trade, he applies himself to practical work with his tools and after he has practiced at his trade for some time he studies the more scientific theory and science of his trade and becomes an efficient master. In the teaching of languages we have been cramming the student's mind with rules of grammar and their exceptions, rules of phonetic sounds of the pronunciation, and when he comes to use the language he becomes confused and stammers incoherent sentences. Instead of increasing his confidence in the foreign language we make him lose it; though he may have memorized all the words and grammatical rules we have taught him, when he comes to practice them, he cannot find his way out of the labyrinth we created for him. Had we trusted more to the ways which nature has shown us and taken an example of the little child we would have fared much better. Nature has given us an intuitive sense or natural feeling to speak a language correctly and form a sentence right if we have heard it spoken right and are surrounded by people who speak the language right. The child makes few mistakes in forming its sentences. We call this in German *Sprachgefühl*. Our great German poet and writer, Goethe, states: "As if by inspiration I was able to understand and speak the French language. No one knew how I had obtained the mastery without studying grammar and without any formal instruction. French became my second mother tongue." Of course we cannot compare this great genius with the average student in our classes, but as a rule and as nature teaches us, we can express ourselves correctly in a foreign language if we have learned the words and phrases by way of conversation. A further example is the foreigner who comes from another country to make the United States of America his new home. He moves amongst us picking up bits of English here and there. Though he understands little at first, he learns in a short time to understand and speak our language. He learns the language by direct association with the persons and objects he comes in contact with and by the combination of the mental picture and

the oral speech he competes successfully with any student who is learning the language scientifically in our classes. It seemed to me that these were the natural ways of teaching and learning a foreign language, as they certainly have proven the successful ways. *The child, the foreigner, the mental picture*, these were the guiding factors in making out my lesson plans for teaching the foreign language to adult persons.

The presentation of my lesson plans in the classroom.—From the existing methods given for teaching foreign languages I chose in the adaption of my lesson plans (1) the direct method, (2) the inductive method, (3) the synthetic method, and (4) the eclectic method. The direct method appealed to me most as the language is transmitted in a direct way to the receptive organs of the student. By way of natural conversation and discussion the teacher will have to do most of the talking, therefore paving the way to a correct pronunciation and claiming the exclusive attention of the student during the greater part of the time. I considered it most essential that before any reading is done by the student, the subject-matter should be explained and demonstrated by the teacher in a natural way and that the student should be able to grasp and understand the contents of the assignment in the classroom before he receives it for reading. Just as we learn our national language should he hear the speech and assignment by his oral organ and in combination with the mental picture of demonstration transmit it to his mind. The inductive method is so closely connected with the direct method that one really cannot be employed without the other. The teaching of the assignment should be done principally in the foreign language. By way of demonstration and activity the teacher should try to make the students understand the assignment by direct association, as this will start them out to think in the foreign language. The sentences are built up around the verb according to the synthetic method, as this will give greater activity to the assignment and decides the position of the other words in the sentence. However, there are also some good points in the various other methods and I therefore chose the eclectic method for the completion of my lesson plans. The master organ of the language is the ear, the receptive organ, which transmits the spoken word to the mind, where in combination with the mental picture, it will develop to a permanent vision. The sight takes the second place and lastly the written word should give the support to the correct spelling. In this way the student is obliged to give his full attention to the teacher without having his attention disturbed by referring to books or lesson plans. The Department of Interior, Office of Education, in Washington states in its bulletin of Instruction in Foreign Languages that understanding the spoken language is the objective, and is kept in mind most consistently by the best teachers. The teacher speaks the foreign language most of the time and the students understand him. Reading and understanding the spoken language should be the immediate aims for the first two years.

Selection of material.—The greatest care should be given to this subject. Antiquated and uninteresting material having no bearing on the students' problems should be eliminated and more interesting material substituted. The subject-matter should awaken the student's imagination, keep his interest aroused and his mind active. Change of subject-matter is very essential in remedial reading. I have built up my first five lessons in the elementary classes from the objects and material around the classroom relationship between teacher and student. It is the nearest subject-matter on hand and lends itself best for demonstrative and explanatory teaching without having too much recourse to the native language. The assignment is first read to the students sentence by sentence in the foreign language and explained by demonstration and action and writing any unknown words on the blackboard. Questions are asked about the assignments and answered by the students in full. The assignment will have to be comprehended by the students before a copy is given to them for reading purposes. After the first five lessons the student will have acquired a vocabulary of at least two hundred words. The following lessons the made up from every-day life such as the family, the year, the seasons, the time, the meals, the human body, clothing, street life, country life, the house, trades, church, schools. All these subjects should be represented as they actually appear in the country of which the language is being taught. This is not only more interesting to the students but also gives them an insight and human understanding of the foreign nation. For the second year's course I intend to make an imaginary journey with my students to the country of which they learn the language. We make our trip by ship and train with the foreign companies, explaining their boats, trains, their service in food and accommodation, the customs regulations when entering the foreign country, and the arrival at the stations in the foreign country, transportation service.

We live at hotels, eat at restaurants, see the sights of foreign towns, visit foreign institutions, inspect libraries, museums, picture galleries, take trips into mountains, forests, on the rivers; in fact, explain everything worth seeing and of interest. This will give the students a complete insight in foreign life, customs, habits, and understanding of the foreign people and after completion of this second year's course the students will have acquired a knowledge of nearly every subject relating to daily life and activities of the particular foreign country. The third year's course can be dedicated to extensive reading of foreign works of art, literature of the great authors of the country, daily and weekly magazines, history of the country, its politics, culture, etc. The U. S. Department of the Interior, Office of Education, states in its bulletin as regards instruction in Foreign Languages: "In courses of all types attention is being paid to the assembling of adequate materials for the teaching of the two cultural objectives, (a) knowledge of the foreign countries and people, and (b) relationship between the foreign languages and English."

Pronunciation.—The Coleman Report states as the definition of the correct pronunciation of the student "his or her ability to pronounce correctly and to understand the use of the language orally within the limit of the class material." As the student will get most of the speech in the foreign language from his teacher, it is of course essential that the teacher's pronunciation should be correct. The student's pronunciation should be watched by the teacher and corrected all the time; once the student has got into the habit of a wrong pronunciation it will be more difficult to correct and his progress in learning will be handicapped. The student should not be asked to pronounce and read any subject-matter that has not previously been explained to him; at least not in the elementary course of study. The teacher's success or failure primarily depends on the student's ability in learning the sounds by imitation. In difficulties of right pronunciation by the student a comparison with the nearest English word should be given; or if there is no such English word for representation of the sound the nearest foreign adopted word. Also the student should carefully watch the teacher's speaking organs. A great assistance in the perfection of the student's speech is his association with natives of the country, visiting foreign clubs, theatres, picture shows and attending foreign lectures; also listening to foreign radio hours. Foreign phonograph records should at intervals be played in the classroom; they should be selected on the basis of their distinctness of speech. The reading of foreign newspapers and magazines of which some are published in this country especially for this purpose and edited by experienced teachers and the correspondence with foreign students in other countries should be encouraged. The latter can be arranged through the National Bureau of Educational Correspondence, George Peabody College for Teachers, Nashville, Tennessee.

Reading and translation.—After completion of the oral representation, the students receive a copy of the assignment for reading and translation. Each assignment is a complete unit and treats one subject. The reading is done aloud by the student and his pronunciation is closely watched. The translation is from the foreign language into English and serves as a test how well the contents of the assignment has been understood by the pupil. The emphasis on reading objective is the basis for the real inductive method of teaching grammar. Interesting and ample reading assignments form the basis for interesting conversations. The ordinary classic translation method is a mechanical one. The students translate from one language into another with the aid of memorized words and grammatical rules through the medium of their native language and not by direct association. The subject-matter is mostly uninteresting and the student's mind is not participating; in fact, the whole process seems to be in the abstract. Thinking in the foreign language must be stressed during the translation. The United States Department of the Interior, Office of Education, in Wash-

ington states in its bulletin of Instruction in Foreign Languages: "The chief aim shall be to develop to the point of enjoyment the ability to read the foreign language. This aim stresses ability to grasp readily thoughts expressed in the foreign language in writing or speech. It includes the attainment of a reasonably fluent and accurate pronunciation and of an introductory knowledge of the foreign country and its people. It subordinates grammar, synthetic and analytic, to the attainment of skill in understanding the language through the eye and the ear. Many of the best teachers have become convinced that translating English into the foreign language is a very artificial method of teaching to write and that it does not bring results."

Grammar.—The Coleman Report states as an objective of the grammar such knowledge of the grammar as is demonstrated to be necessary for reading with comprehension. Our well-known German poet and writer, Goethe, states in his "Poetry and Truth" (*Wahrheit und Dichtung*) his attitude towards grammar in these words: "I disliked grammar, because I looked upon it as a set of arbitrary laws. The grammatical rules seemed ridiculous to me because they were subject to so many exceptions, all of which I was supposed to learn separately." In his later discussions with his teacher the following is stated: "A common fault with most students is that some think to learn without grammar merely by rote and others imagine they must not proceed any further till they have mastered the whole grammar by heart; both are wrong. A short theory and plenty of practice are the best. Practice makes the master." The teaching of the grammar should be inductive and should not be made prominent at the outset. It should be learned in an easy way; in fact, grammar should not be taught, it should be explained during the assignment lesson. The favorable mind-set created after extensive reading and hearing a foreign language, the intuition of the student after speaking the language will enable him to learn formal grammar more readily and more easily. At the end of the assignment I give a list of all new words headed under nouns, verbs, and miscellaneous words. The verbs are given in the tense as they appear in the assignment with their respective infinitives and their respective meaning in the English language. The student learns and practices in an inductive way the grammar of the verbs and nouns in their different tenses during the assignment lesson, so that when he later gets his grammatical set-up it will not appear strange to him, as he has learned them already in a practical way. I also give at the end of the assignment lesson some simple grammatical rules. They have no direct relationship with the respective assignment in question but have been previously practiced and explained. No memorization of words or grammatical rules is done or expected. This is all learned by practice and repetition.

Reviews of subject-matter, vocabulary, and grammar.—Our national lan-

guage, our daily life and actions, our work and occupations are nothing but a series of reviews repeated mostly unconsciously. We repeat what we have heard, react what we have done before, mostly day by day, although in different forms and ways; and if it were not for these reviews we would soon forget what we have been taught. This is the more necessary when learning a foreign language. It has been stated that the repetition of an unknown word will be necessary fifteen times before it is definitely transmitted to our memory and the longer the intervals between these repetitions the better will be our memory. Acts we have done in our childhood we often remember after long lapses of time, if incidentally our memory is led back to them. There should be continuous change in these reviews to keep the interest of the students alive. I give a review of my assignments after each five lessons and it consists of (1) a set-up form of the phonetical pronunciation rules with adequate examples of words in the foreign languages and the most similar ones in the native languages; (2) a grammatical set-up in proper order of the grammatical rules which have been practiced in the last five lessons; and (3) a list of questions referring to the contents of the assignments of the last five lessons. The review of the grammatical set-up form is meant for reference in case the student might not be sure about the employment of a certain word in the particular tense and it also should serve as a review of what he has been practicing during the assignment. The question list the student takes home to answer in writing and to bring back at his next lesson. This questionnaire gives the teacher a test how well the student has comprehended the assignments and it also shows where the assignments could be improved. With this lesson plan even if the new words appear only once, they will be handled by the student at least a dozen times but will be many more times reviewed in future assignments. First the sentence is read by the teacher and repeated by the student. The teacher asks a question, which is answered in full by the student. The student reads the assignments and the word list at the end of the assignment. The student takes the assignment home, makes a copy of it and of the word list. After five lessons, the students review the assignments orally in questions and answers and in writing at home and ultimately in reading them again when corrected by the teacher. By this system they have committed nearly every word and phrase of the previous assignment without having to memorize a single word. This system will give the student a security and confidence in speaking and understanding a foreign language which can never be gained by years of study in the foreign language with the old system. A great help in demonstrating with later assignments travels and stories of well-known personalities will be the showing of lantern slides and films. At the end of the course a properly set-up form of the review of the grammar in proper order is again made up for reference and review. Close co-operation between the student and

teacher is necessary to attain the desired aim. The teacher should assist the students in the realization of his objects if he may be in need of advice. The students long for the teacher to speak to them from his heart and to stretch out his guiding hand. This is the great truth, with which Pestalozzi opposed Hobart's theories—that the essence of education is that influence which spreads like a flame from one personality to another.

The broader duties of the foreign language teacher.—It is not enough for the teacher of foreign languages conscientiously to teach his students the foreign language, but he has a much higher duty in life. Amongst his various duties are the development of intellectual power leading to keen analytical thinking and a feeling of reverence for the foreign language as a means of communication with our foreign neighbors; the creation of an understanding of a physiological approach to world citizenship, humanity, and brotherly sympathy; enlargement of the vision of growing traditions and civilizations, which have made possible the progress of the world. The foreign language teacher should become a teacher for life to his students. With the rich cultural material at his disposal he is able to enlarge the vision of his students. With each successful language lesson the confidence of the student is not only increased for his learning but it also brings him nearer to his teacher. The study of a foreign language is not an easy task for the student and should be approached with the natural temperament, habits and ideas of the foreign people. Becoming international minded the student will acquire a broad human sympathy and intellectual power and judgment. The student will have to be taught to study the habits and customs of foreign nations in an objective manner from their point of view. This will remove a lot of prejudice, which may have been spread about other nations. We do not always learn the truth of what really goes on in other countries through the medium of the press or the ordinary channels, and often the whole population of a country is blamed for individual acts of some of their leaders or those in authority. In the interest of humanity an objective approach to international understanding of our foreign neighbors and a fair judgment are absolutely essential for peace and progress. Modern transportation has brought the various nations of the world so closely together that there is hardly any distance between them. The need for mutual understanding and settlement of existing differences in a mutual democratic spirit exists more than ever. I think that the foreign language teacher should make it his duty to work with all his resources in just this democratic spirit with and amongst his students for a peaceful solution of the most important questions of today—the prevention of further wars. The motto of the foreign language teacher should be Peace, Understanding, and Progress. If the juvenile souls of our sisters and brothers are poisoned with racial hate in one part of the world, we must not give out the same measure, but on the contrary must preach the word of God to love our

neighbors as ourselves. With the march of time we must progress in science and humanity.

"Unity of the individual forces for the purpose of a mutual cause are the most powerful means to bring about the happiness of the individual. The accommodation to the community of the Nations gives a new life to the individual and makes him participate in the productive forces of the Nation" (Friedrich List).

A Note on Pelar La Pava

ANTONIO RUBIO

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INASMUCH as in a recent and excellent textbook (Scanlon, Cora C., and Scanlon, Charles L., *Spanish Conversation and Composition*; New York, Harper and Brothers, 1937), the authors convincingly indulge in linguistic theories, now serious, now humorous, especially in explaining idioms, we should like to offer in a rather light vein (we warn) our own explanation of the expression *pelar la pava*, that is, of the transfer of meaning from its literal sense of "plucking the hen-turkey" to its rich and romantic one of "conversation between two lovers."

"It is safe to say," state these authors, "that this expression has nothing to do with 'plucking turkeys' . . . Its derivation goes back probably to some such Latin original as *parabola, parabolare* . . ." (p. 143). But to us it is rather a bit of prankish semantics in a language chock-full of *tomar las de Villadiego, comer a dos carrillos, haber moros en la costa*, and so many other locutions that stand out like sentences in action and whose origin is to be found through folklore rather than through morphology. For this reason we like to think that the expression *pelar la pava* could easily have originated from some such incident as the following.

Now and then some Spanish families of the lower middle class buy a turkey early in order to fatten it for the Christmas Eve feast (*cena de Nochebuena*). While the bird, consigned to the care of the family, gobbles its way into a heedless embonpoint, the expert and merry housewife discovers it to be a she, the evidence being biologically unassailable, for the fowl has now laid an egg, unexpected adjunction (thrown in, you might say) to the value of the turkey. We now have conclusively a she-turkey, thus disposing of the objection that the saying ought to use "pavo" (the all-inclusive masculine gender) instead of "pava." On the day before Christmas, after the turkey has been duly bled to death by the man of the house, the daughter is asked to attend to the picking. One of the girl's admirers, or perhaps her avowed sweetheart (invited naturally to the feast) offers to help her. She accepts eagerly and the two, swinging the exsanguine hen-turkey, withdraw to a corner in the patio. (No attention should be paid to the argument that modesty would forbid the girl from denuding the turkey in the presence of her fiancé or boy friend; the objection seems utterly unsound when raised in connection with a people as realistic as the Spanish.) As they proceed to the plucking of the bird's plumage, quills and down begin to fly as though issuing from a moulting panache. But the lovers' speed is only momentary, for they soon almost forget their task and settle down to a languid amative colloquy. While the half-naked fowl is thus forsaken in the hands of Youth-Love, the busy housewife in the

kitchen, realizing the delay, points at the oblivious couple and says with a wink in her eyes to those with her: "*¿Pelando la pava, eh?*"

All of which has a counterpart (if we but apprehend its full meaning) in an old Cuban *copla* that says:

"Ursula, ¿qué estás haciendo
tanto tiempo en la cocina?

Mamita, le estoy quitando
las plumas a la gallina."

Doctor's Degrees in Modern Foreign Languages

1938-39

Compiled by HENRY GRATTAN DOYLE

The George Washington University, Washington, D. C.

FOLLOWING is a list of recipients of the degree of Doctor of Philosophy from American universities during the academic year 1938-39 with majors in French, German, Spanish, Italian, or related fields, together with dates and sources of previous degrees, fields of study, and titles of the respective theses. Degrees are not listed unless they were actually conferred during the academic year 1938-39.*

BROWN UNIVERSITY—*Hans Matthias Wolff*, J.D., University of Hamburg, 1934; (German): "Heinrich von Kleist und das politische Denken seiner Zeit." (Instructor, University of Texas, appointed in September, 1938.)

BRYN MAWR COLLEGE—*Mary Lane Charles*, A.B., Earlham College, 1927; N.A., Bryn Mawr College 1928; (French and Italian): "The Growth of Diderot's Fame in France from 1784 to 1875." *Marion Monaco*, A.B., New Jersey College for Women, 1935; M.A., Bryn Mawr College, 1936; (French and Italian): "Shakespeare on the French Stage in the Eighteenth Century."

THE CATHOLIC UNIVERSITY OF AMERICA—*John Lackey Brown*, A.B., Hamilton College, 1935; A.M., Catholic University of America, 1936; (Romance Languages): "The *Methodus ad facilem historiarum cognitionem* of Jean Bodin: A Critical Study."

COLUMBIA UNIVERSITY—*William J. Everts*, A.B., Colgate University, 1923; M.A., Columbia University, 1929; (French): "The Life and Works of Pierre Mille." *Ian Forbes Fraser*, A.B., Columbia University, 1929; Diplôme, University of Paris, 1930; M.A., Columbia University, 1933; (French): "The National Spirit in French Canadian Literature." *Ernst Eduard Paul Freiemuth von Helms*, A.B., Columbia University, 1930; M.A., *ibid.*, 1931; (Germanic Languages): "German Criticism of Gustave Flaubert from 1857 to 1930." *Mary Elizabeth Hough*, A.B., Smith College, 1897; M.A., Columbia University, 1914; (Romance Languages): "Santa Teresa in America." *Silas Paul Jones*, A.B., DePauw University, 1909; M.A., *ibid.*, 1927; (French): "A List of French Prose Fiction from 1700 to 1750, with a Brief Introduction." *William W. Pusey, 3rd.*, B.S., Haverford College, 1932; M.A., Harvard University, 1933; (Germanic Languages): "Louis-Sebastien Mercier in Germany. His Vogue and Influence in the Eighteenth Century." *John Lloyd Read*, A.B., Baylor University, 1922; M.A., *ibid.*, 1926; (Spanish): "The Mexican Historical Novel of the 19th Century."

CORNELL UNIVERSITY—*Glenn Shortliffe*, A.B., Alberta College, 1934; A.M., *ibid.*, 1935; (French): "The Socialist Novel before Naturalism."

HARVARD UNIVERSITY—*Charles Vyner Brooke*, B.A., Queen's University, Quebec, 1925; A.M., Harvard University, 1928; (Romance Philology): "The Military Novel in France from 1886 to 1896." *Malcolm Daniel Daggett*, A.B., Bowdoin College, 1929; A.M., Harvard University, 1932; (Romance Philology): "A Critical Edition of the *Roman de la Poire*." *William Frederick Jekel DeJongh*, A.B., University of Michigan, 1923; A.M., *ibid.*, 1925; A.M., Harvard University, 1928; (Romance Philology): "Early French Borrowings in Novelistic Fiction

* It is hoped that this list is correct and complete. The *Modern Language Journal* will be glad to publish additions and corrections, however, and will welcome notes as to teaching appointments, etc. Address the Managing Editor.

from Italian Narrative Literature, 1384-1560." *Paul Ellsworth Everett, Jr.*, A.B., Bowdoin College, 1932; A.M., Harvard University, 1933; (Romance Philology): "The History of Nasal Consonants and of Vocalic Nasalization in the Romance Languages." *Erwin Jaffé*, A.B., University of North Carolina, 1933; A.M., Harvard University, 1934; (Romance Philology): "A Treatment of Certain Aspects of Galician as found in the *Crónica Troyana*." *Herbert Benjamin Myron, Jr.*, A.B., Amherst College, 1927; A.M., Harvard University, 1929; (Romance Philology): "Jules Renard." *Gordon Baylies Ray*, A.B., Harvard University, 1932; A.M., *ibid.*, 1933; (Romance Philology): "The Personality of Jesus in French Poetry of the Nineteenth Century." *Paul Lambert Richards*, A.B., Harvard University, 1930; A.M., *ibid.*, 1931; (Romance Philology): "The Italian Historical Novel as Influenced by English Gothic Fiction, 1820-1840."

THE JOHNS HOPKINS UNIVERSITY—*Carol Klee Bang*, M.A., The Johns Hopkins University, 1937; (German): "Maske und Gesicht in den Werken Conrad Ferdinand Meyers." *Sister Loyola Maria Coffey*, A.B., Mt. St. Joseph College, 1932; M.A., Catholic University, 1933; (Romance Languages): "Adrien Jourdan's *Susanna* (1653). A Critical Edition of the Latin Text with a Study of the Play and its Influence on Brueys's *Gabinie* (1699)." (Teaching at Chestnut Hill College, Philadelphia, Pa.) *Alvin Emerson Creore*, A.B., University of Rochester, 1935; M.A., The Johns Hopkins University, 1936; (Romance Languages): "The Language of DuBartas." *Burton Lichtenstein*, A.B., Emory University, 1934; (Romance Languages): "Patriotism in French Poetry of the Sixteenth Century."

NEW YORK UNIVERSITY—*Leonard Ellison Arnaud*, Bachelier de l'Enseignement Secondaire, Académie de Paris, 1922; (French): "A Study of French Nonsense Literature in the Middle Ages, with Particular Reference to the Form Called 'Favras' and to its Later Evolution." *Walter Theodore Eickmann*, A.B., Upsala College, 1928; A.M. New York University, 1931; (German): "The Semasiological Development of the Pronominal Adverbs of Motion in Old High German." *Walter Karl Gerhard Wilhelm Erhorn*, Universities of Marburg, Hanover, and Berlin; (German): "Die Motive des Auswanderers und des Heimkehrers bei Wilhelm Raabe." *Jacob Greenberg*, B.S., College of the City of New York, 1910; A.M., New York University, 1916; "The Relation of Mental Ability to Achievement in Foreign Languages in the Junior High Schools of New York City." *Edwin B. Knowles, Jr.*, A.B., Wesleyan University, 1924; A.M., New York University, 1928; (Spanish): "The Vogue of *Don Quixote* in England from 1605 to 1660." *Albert Lippman*, A.B., Harvard University, 1921; A.M., Washington University, 1923; (French): "Remy de Gourmont: The First Thirty Years." *Fritz Semmler*, A.M., Columbia University, 1928; (German): "Charakter und Charakterisierung in den Novellen von Paul Ernst im Lichte der Psychologie von Ludwig Klages."

NORTHWESTERN UNIVERSITY—*Sten Gunnar Flygt*, B.A., Wesleyan University (Connecticut), 1932; M.A., *ibid.*, 1933; (German): "Conceptions of the Tragic in German Drama from Schiller to Hauptmann." *Raimund Jurgen Spahn*, B.A., State University of Iowa, 1931; M.A., Northwestern University, 1932; (German): "Klopstock's Religion."

OHIO STATE UNIVERSITY—*José R. Palomo*, B.S., Carnegie Institute of Technology, 1922; M.A., Ohio State University, 1928; (Spanish): "The Caballero in Early Spanish Literature."

PRINCETON UNIVERSITY—*Carlos Lynes, Jr.*, A.B., Emory University, 1932; A.M., *ibid.*, 1934; (Romance Languages): "Chateaubriand as a Critic and Historian of French Literature." (Instructor at Princeton University). *James Francis Shearer*, A.B., Oberlin College, 1929; A.M., University of Kansas, 1931; (Romance Languages): "The *Poética* and *Apéndices* of Martínez de la Rosa." (Head of the Department of Spanish, College of Charleston, Charleston, South Carolina).

RADCLIFFE COLLEGE—*Laura Tyler Buckham*, A.B., University of Vermont, 1924; A.M., Radcliffe College, 1929; (Romance Philology): "Le sentiment de la solitude chez quelques poètes symbolistes." (Instructor in Romance Languages at Sweet Briar College.) *Ruth Elisa-*

beth Haigis, A.B., Wheaton College, 1934; A.M., Radcliffe College, 1935; (Romance Philology): "Sensations and Images in the Poetry of Madame de Noailles."

STANFORD UNIVERSITY—*Austin Edwin Fife*, A.B., Stanford University, 1934; A.M., *ibid.*, 1935; (French): "The Concept of the Sacredness of Bees, Honey and Wax in Christian Popular Tradition." *Gustav Ernst Giesecke*, A.B., Stanford University, 1931; A.M., *ibid.*, 1934; (German): "The Loan-Translation in German as the Linguistic Conquest of Foreign Semantic Fields." *Daniel Joseph O'Dooley*, A.B., Stanford University, 1926; A.M., *ibid.*, 1926; (French): "The Will in Descartes and its Sources." *Philip Robert Petsch*, J.D., University of Wurzburg, 1923; (German): "Das Problem der Arbeitslosigkeit im deutschen Roman der Nachkriegszeit." *Mattie Mae Ramelli*, A.B., University of California, 1917; A.M., Stanford University, 1924; (Spanish): "The Polimetria of Spanish Romantic Poets." *Jane Mollie Robinson*, A.B., University of Michigan, 1934; A.M. Stanford University, 1935; (German): "The Education of the Prince: A Comparative Study of Machiavelli, Fénelon, and Wieland." *Cecilia Edith Tenney*, A.B., Reed College, 1919; A.M., Stanford University, 1931; (French): "Musical Elements in Lyric Poetry, with Illustrations in the Form of Musical Notation and of Graphic Charts. A Contribution to General Stylistics." *Somerville Thomson*, A.B., University of Hawaii, 1926; A.M., *ibid.*, 1927; (Spanish): "The Extent and Use of Classical Reference in the Spanish Picaresque Novel."

UNIVERSITY OF CALIFORNIA—*William Ford Aggeler*, B.S., California Institute of Technology, 1925; M.A., University of California, 1932; (French Literature): "La conception du sublime dans la littérature française de 1660 à 1720." *George Harris Ball*, A.B., University of California, 1928; M.A., *ibid.*, 1929; (French): "A Study of the Syntax of *Le moyen de parvenir*." *Ned Carey Fahs*, A.B., University of California, 1932; M.A., *ibid.*, 1933; (Romance Philology): "The *Image du monde* by Gossouin (A.D. 1246): Latin Sources on Geography, Meteorology, and Natural History (Part II, verses 2035-4072)." *Jack Abraham Posin*, A.B., University of California, 1933; M.A., *ibid.*, 1935; (Slavic Languages): "Chernyshevsky, Dobrolyubov, and Pisarev, the Ideological Forerunners of Bolshevism." *Ronald Noel Walpole*, A.B., Cardiff University College, 1925; M.A., University of Wales, 1936; (Romance Philology): "A Study and Edition of the Old French 'Johannis' Translation of the *Pseudo-Turpin Chronicle*."

UNIVERSITY OF CHICAGO—*Jules Alciatore*, A.B., Tulane University, 1922; A.M., University of Illinois, 1929; (Romance Languages): "Les sources de la philosophie de Stendhal et Helvetius"; (Instructor, Catholic University of America). *Caleb Arundel Bevans*, B.S., Northwestern University, 1930; A.M., University of Chicago, 1932; (Romance Languages): "The Old French Vocabulary of Champagne: A Descriptive Study Based on Localized and Dated Documents"; (Instructor, University of Chicago). *Sarah Embry Coleman*, A.B., Randolph-Macon College, 1910; A.M., University of Chicago, 1922; (Romance Languages): "*Cuaderno otorgado a los procuradores en las Cortes de Valladolid de 1351*. Edited with Notes and Glossary." *Kathryn Belle Hildebran*, A.B., Oberlin College, 1925; A.M., University of Chicago, 1928; (Romance Languages): "Elements of Realism in the Novels of George Sand, 1832-48"; (Assistant Professor, Sweet Briar College, Sweet Briar, Va.). *William M. Schuyler*, A.B., Dartmouth College, 1931; A.M., University of Chicago, 1934; (Romance Languages): "François de Curel"; (Instructor, University of Notre Dame).

UNIVERSITY OF CINCINNATI—*Charles Rechenbach*, A.B., A.M., University of Cincinnati, 1932, 1934; (Germanic Languages): "The Aphorisms of G. C. Lichtenberg." (Instructor, University of Illinois).

UNIVERSITY OF ILLINOIS—*Joseph Henri Amiel*, B.S., Lycée de Nice, France, 1920; A.B., College of William and Mary, 1930; A.M., University of Illinois, 1933; (Romance Languages): "Le réalisme de la 'Sincérité dans l'Art': Courbet, Champfleury, Duranty, Buchon, Le Journal *Réalisme*." *Guy Waldo Dunnington*, A.B., Washington and Lee University, 1928;

A.M., *ibid.*, 1929; (German): "The Relationship of Jean Paul to Karl Philipp Moritz." *Felix Bruno Giovanelli*, A.B., University of Illinois, 1935; A.M., *ibid.*, 1936; (Romance Languages). "The Role of Contemporary Events in Anatole France's Works." *Carl Hemmer*, A.B., Catawba College, 1934; A.M., Vanderbilt University, 1936; (German): "Goethes *Dichtung und Wahrheit*—Literaturgeschichte oder Bildungserlebnis?" *Wilson Cathey LaDue*, A.B., Greenville College, 1924; A.M., University of Michigan, 1928; (Romance Languages): "Paul Bourget and the French *Roman à thèse*." *Marshall Elbert Nunn*, A.B., Stanford University, 1924, A.M., *ibid.*, 1925; (Romance Languages): "The Life and Works of Julian del Casal." *Karl-Heinz Planitz*, A.B., University of Illinois, 1934; A.M., *ibid.*, 1935; (German): "Das Verhältnis des Kölner Liederbüchleins CA. 1580 zum Frankfurter Liederbüchlein 1580." *Alfred Charles Frederick Scherer*, A.B., University of Illinois, 1934; A.M., *ibid.*, 1936; (German): "Formative Influences in the Life of the Child in German Prose Fiction of the Nineteenth Century."

STATE UNIVERSITY OF IOWA—*Fred Louis Fehling*, A.B., Wartburg College, 1926; M.A., State University of Iowa, 1930; (German; Philosophy): "The Concept of Organism in Recent German Criticism." *Ernst Friedrich Jurgens*, B.A., State University of Iowa, 1932; M.A., *ibid.*, 1933; (German Language and Literature; Philosophy, Psychology): "The Concept of *Volksgemeinschaft* in Representative German Novels between 1918 and 1932."

UNIVERSITY OF MICHIGAN—*Nelson Winfred Eddy*, A.B., A.M., University of Michigan; (Spanish): "Villasandino and *Arte Mayor*." *Clarisse Fineman*, A.B., Wayne University; A.M., University of Michigan; (Germanic Languages and Literatures): "Hölderlin's Philosophy, with Particular Reference to Plato." *Francis West Gravit*, A.B., Oberlin College; A.M., University of Michigan; (Romance Languages and Literatures): "Pieresc: Patron of Scholarship." *Clifford Holmes Prator, Jr.*, A.B., Asbury College; A.M., University of Michigan; (Romance Languages and Literatures): "The Rationalistic Attack on French Poetry, 1680-1750."

UNIVERSITY OF MISSOURI—*John Frank Davis*, A.B., William Jewell College, 1925; A.M., University of Missouri, 1933; (Spanish): "The Proletarian Element in the Works of Pérez Galdós." (Professor of Spanish, Louisiana College, Pineville, Louisiana).

UNIVERSITY OF NORTH CAROLINA—*John Ayman Downs*, A.B., University of North Carolina, 1927; A.M., *ibid.*, 1929; (Romance Languages): "French Lyric Poetry, 1789-1820." (Appointment, 1939-40, Salem College, Winston-Salem, N.C.). *Honorio Sapelo Treanor*, B.A., University of Georgia, 1927; A.M., *ibid.*, 1929; (Romance Languages): "*Le Roman de Sydrac, Fontaine de Toutes Sciences*." (Appointment, 1939-40, Georgia State Woman's College, Valdosta, Georgia).

UNIVERSITY OF PENNSYLVANIA—*David Morris Cutler*, A.B., University of Pennsylvania, 1931; A.M., *ibid.*, 1932; (Germanics): "The Concept of Nature in the Works of Heinrich von Kleist." *Frederick Alvin Klemm*, A.B., Dickinson College, 1933; M.A., Duke University, 1935; (German): "The Death Problem in the Life and Works of Gerhart Hauptmann." (Instructor in German, College of the University of Pennsylvania). *Wilbur Harry Oda*, A.B., Oberlin College, 1920; A.M., University of Pennsylvania, 1926; (Romanics): "The Subject of Realism in the *Revue de Paris* (1829-1858)"; (Teacher of Modern Languages, Germantown Academy, Philadelphia, Pa.). *Harold Joseph Russo*, B.A., Yale University, 1924; M.A., *ibid.*, 1932; (Romanics): "Morphology and Syntax of the *Leal Conselheiro*." (Instructor in Romance Languages, The Hill School, Pottstown, Pa.). *Henry Willen*, B.S. in Ed., Temple University, 1927; A.M., University of Pennsylvania, 1929; (Germanics): "Heinrich Armin Rattermann's Life and Poetical Work."

UNIVERSITY OF PITTSBURGH—*Sister Mary Edana DuGuay*, A.B., Mercyhurst College, 1930; M.A., Western Reserve University, 1934; (Romance Languages): "The Social Thought in the Writings of Saint Francis de Sales." *Noah Jonathan Jacobs*, A.B., University of Cincinnati, 1934; B.H., Hebrew Union College, 1934; (German): "Salamon Maimon—Intel-

lectual Vagabond, 1754-1800." *Sara Elizabeth Piel*, A.B., Pennsylvania College for Women, 1928; M.A., University of Pittsburgh, 1929; (German): "Ferdinand Stolte's *Faust*." *Emily Redmond*, A.B., Westminster College, 1908; M.A., Columbia University, 1928; (Romance Languages): "The Life and Works of Javier de Viana."

UNIVERSITY OF WISCONSIN—*Marguerite L. Andrade*, A.B., Ohio Wesleyan, 1920; M.A., Yale University 1922; (French): "Estaunié et la vie en Provence en Bourgogne." (Professor of French, De Pauw University). *Ruth Laura Beyer*, A.B., University of Wisconsin, 1918; M.A., *ibid.*, 1919; (French): "The Useful Drama in Modern French Literature." (Professor of French and Dean of Women, Baldwin-Wallace College). *Selim Ezban*, A.B., University of Wisconsin, 1933; M.A., *ibid.*, 1934; (French): "Le Classicisme de Pierre Lasserre." (Instructor in French, University of Wisconsin). *Delbert L. Gibson*, A. B., University of Wisconsin, 1928; M.A., *ibid.*, 1930; (French): "The United States As Seen in the Leading French Literary Periodicals, 1900-1930." (Instructor of French, Oberlin College). *Betty Blair Hanson*, A.B., Washington University, 1935; M. A., University of Wisconsin, 1936; (French): "Representative Tendencies in Post-War Drama in France." (Instructor in French, Allegheny College). *Elizabeth Ellen Lichty*, A. B., Lake Forest College, 1921; M.A., University of Wisconsin, 1924; (French): "The Realistic Treatment of Love in the French Drama." (Professor of French and Dean of Women, Hope College). *Herbert Allen Van Scoy*, B.A., University of Alabama, 1933; M.A., *ibid.*, 1935; (Spanish): "Spanish Words Defined in the Works of Alphonso X." (Instructor in Spanish and French, University of Alabama).

YALE UNIVERSITY—*George Paul Borglum*, B.S., Dartmouth College, 1926; (French): "Madame Deshoulières (1638-1694)." (Instructor in French, Amherst College). *Salvatore Joseph Castiglione*, B.A., Yale University, 1932; (Italian): "The Poetry of Franco Sacchetti." *Karolena Barbara Head*, B.A., Syracuse University, 1914; (Spanish): "A Bibliography of the Peruvian Serials in the Library of Yale University." *Philip Adrian Wadsworth*, B.A., Yale University, 1935; (French): "Marin Le Roy de Gomberville." (Instructor in French, Yale University). *Marianne Zerner*, B.A., New York University, 1931; M.A., Yale University, 1934; (Germanic Languages): "Die sozialen Schichten in den Berliner Romanen Theodor Fontanes." (Instructor in German, Brooklyn College).

Correspondence

To the Editor of the *Modern Language Journal*:

The article by Adolf I. Frantz on "The Reading Knowledge Test in Foreign Languages: A Survey" in *The Modern Language Journal*, March, 1939, pp. 440-446, contains a misunderstanding of the use of reading examinations at the University of Chicago.

Although the article apparently deals with undergraduate reading examinations, it contains data regarding the only type of reading examination given at the University of Chicago, namely, reading examinations administered to candidates for higher degrees and to candidates for admission to the Medical School. Did the questionnaire make it perfectly clear that data on *undergraduate* reading examinations were desired?

There are no undergraduate reading examinations at the University of Chicago. Nor is there any general undergraduate requirement of reading knowledge of foreign languages. The entrance requirement is the equivalent of two high school years of a foreign language. Deficiency in entrance credit is made up, or additional college credit in foreign languages is obtained, by passing a comprehensive examination in the particular language. This comprehensive examination is, as the name implies, more than a reading examination.

Regarding question 5 on page 442, it may be pointed out that the reading examinations in biological sciences and in social sciences are of an entirely different type from those in humanities and in physical sciences. The examinations in biological sciences and in social sciences contain a vocabulary section, to be done in a limited time without dictionaries, and a reading comprehension section, of the paragraph question type, in which dictionaries are allowed. The two sections have approximately equal weight. In the reading comprehension section, three fields of a student's division are represented on the examination, but not necessarily the student's own field of specialization. The examinations in the humanities and in the physical sciences require the student to translate a set passage from his own field of specialization in a given time, with the aid of a dictionary. Obviously, the two types of examination test different abilities in different ways, and are in no wise comparable. The comparison of passing percentages on page 442 therefore means exactly nothing. Examinations could be constructed, of course, for which a passing mark of 95 percent would indicate no more ability on the part of the student than a passing mark of 30 percent on another examination.

We think it unfortunate that not all the data collected for this study were relevant to the purpose of the survey, and that the author has by implication a faith in the value of a percentage grade *per se*, regardless of the content and form of the given examination.

LAWRENCE ANDRUS
HAROLD B. DUNKEL

University of Chicago

• Meetings of Associations •

ANCIENT AND MODERN FOREIGN LANGUAGES

PROGRAM presented under the joint auspices of the National Federation of Modern Language Teachers and the American Classical League, Cleveland, Ohio, February 28, 1939.

"The purpose of this meeting is to convince ourselves and others that in the languages we have not only worth-while subjects but subjects that are up to date and that fit in with movements in the country as a whole. Too many people get the idea that the languages, both ancient and modern, are out of date and have nothing to bring to modern education, whatever type it may be, whether progressive, essentialist, or anything else. But we have subjects—and I think this discussion and this program will bring that point out—that move along at the pace at which the country wishes to move and in the direction in which the country as a whole wishes to move."

With these words of introduction, Chairman B. L. Ullman, Professor of Latin, The University of Chicago, and President of the American Classical League, opened the fourth annual meeting of the Foreign Language Section during the recent convention in Cleveland, Ohio, of the American Association of School Administrators. The meeting of the Foreign Language Section was again sponsored this year by the National Federation of Modern Language Teachers jointly with the American Classical League.

F. M. Underwood, Assistant Superintendent of Instruction, St. Louis Public Schools, discussing "Concomitant Outcomes of Foreign Language Study," testified first to the values that he himself had derived from his own study of foreign languages, ancient and modern. From this starting point he proceeded to outline in a splendid series of statements the more or less "intangible" outcomes of foreign language study which, in his opinion, indubitably result from such study. "The capacity for richness in a child's life," according to Mr. Underwood, "depends in large measure on the quality of his language expression. Clear and effective language makes a great contribution to the integration of a community, for no matter how rich an experience may be or may have been, others cannot share the experience unless the one relating it has effective language expression. This is materially aided by the study of foreign languages."

Professor William C. Bagley of Teachers College, Columbia University, in a paper entitled "An Essentialist Looks at Foreign Language Study," combined with a plea for better teaching a vigorous denunciation of certain aspects of current educational theory whereby the "exacting subjects," including foreign languages are discounted. Professor Bagley holds that no effective substitute has been discovered for the "serious subjects" in the curriculum. Contemporary educational theory discourages the competent learner from undertaking the more difficult learning tasks. The hard subjects are all right, with the right teachers and the right pupils. "If nine-tenths of the time, energy, and money spent during the past fifteen years," said Professor Bagley, "in carrying through elaborate programs of curriculum revision had been spent on a determined effort to raise the standards of selecting and training teachers, a far more significant contribution would have been made to the improvement of American education."

After the presentation by eminent educators from without the field of foreign language teaching of these two notable pleas in defense of foreign language study in American schools, the program turned to a consideration of the efforts of foreign language teachers to make their teaching more socially functional. It has been aptly said that if the foreign languages are to

prove their social validity as subjects for general use in our schools, there must be some form of language study, involving consideration of foreign language, which may be pursued with genuine profit by almost any pupil in the modern school. That foreign language teachers themselves recognize this fact was demonstrated clearly at the Cleveland Meeting.

In two excellent papers by Miss Lillian Lawler, Hunter College, New York, and Miss Lilly Lindquist, Supervisor of Foreign Languages, Detroit Public Schools, there was presented, to quote the words of a distinguished member of the audience, "as complete a statement on the subject of 'General Language' as has ever been heard or read anywhere." The real purpose and the ideal content of a modern course in general language were brought out with very satisfying clarity and definiteness. The amount and vigor of the subsequent discussion of these papers by members of the audience testified fluently to the degree of current interest in the subject under discussion. There was quite general agreement that there is a place for the right kind of general language course in the modern school curriculum. The course in general language should be a combination of cultural and linguistic elements with a definite surrender value, not primarily an exploratory course. It is in no sense a substitute for foreign language study, but an ally of it. It might be either a prelude to foreign language study or a course for pupils at the upper secondary school levels who will have had no other foreign language experience. Properly taught, it can be both a motivation and a supplement to foreign language study, with enough exposure to linguistic elements to reveal linguistic capacity and stimulate linguistic endeavor. Its chief function, undoubtedly, is to acquaint the pupil with those broad general aspects of language which will lead him to have some understanding of what language really is and at the same time cause him to desire to go farther into the study of language.

Testimony concerning the success of general language courses in various schools was a very valuable contribution to the discussion of this subject.

From the subject of "General Language" it was a short step to the next and last topic on the program: "The Cultural Course in a Foreign Language for the Linguistically Less Gifted," the subject of a most interesting and challenging paper prepared by Theodore Huebener, Acting Director of Foreign Languages, New York City Public Schools. Dr. Huebener's plan for giving a worth-while experience in foreign language study to the ever-increasing number of pupils in our high schools who cannot cope successfully with the traditional curriculum gives practical expression to the significant thesis found in his paper: "Modern languages, if properly taught, are as fine an educative instrument as any subject in the curriculum and can be adapted to the needs of all students."

The subsequent discussion disclosed enlightening testimony concerning successful experience with courses for the "linguistically less gifted" in the public schools of Cleveland and Detroit. Such a course, according to Miss Lilly Lindquist, "is the foreign language teacher's answer to progressive education and correlation."

Thanks to the publicity secured for the program this year, and especially to the very effective work of Dr. E. B. de Sauzé, Director of Foreign Languages, Cleveland Public Schools, and the local committee, the attendance at the Cleveland Meeting of the Foreign Language Section was the largest in the history of the enterprise. Three hundred and fifty persons including a considerable number of administrators, were present.

On the evening following the meeting of the Foreign Language Section the Classical Club of Cleveland was host to the two language groups at an invitational dinner at the Mid-Day Club. Among the speakers were Alfred A. Benesch, member of the Cleveland Board of Education; Dr. Herbert G. Espy, Professor of Education, Flora Stone Mather College, Western Reserve University; Elrick B. Davis, Literary Editor of the *Cleveland Press*; Dr. E. B. de Sauzé, Director of Foreign Languages, Cleveland Public Schools; and Miss Anna Blake, President of the Classical Club of Cleveland.

STEPHEN L. PITCHER

St. Louis Public Schools

FOREIGN LANGUAGE TEACHERS OF THE CITY OF NEW YORK

On March 11, 1,080 foreign language teachers of the City of New York, representing every grade of work from the elementary school to the university, gathered at a luncheon at the Hotel Astor. The purpose of the luncheon was to endeavor to demonstrate the solidarity of our language teachers without reference to the language or the type of institution in which it was taught. The seven languages taught in the secondary schools of New York City, namely, French, German, Greek, Hebrew, Italian, Latin, Spanish, were represented. Professors from Columbia University, New York University, Hunter College, Brooklyn College, and City College were in attendance, as well as teachers from the senior and junior high schools.

The guests were addressed by John Erskine, who urged that foreign languages be taught as something meant to be spoken rather than as so many pages to be translated. He deplored what he termed the Roman influence in American education, which he said was responsible for the lecture system of instruction, as well as the emphasis on credits and degrees and marks and examinations. He advocated a return to the Greek influence or study undertaken with a view to actual use by the student of the subject studied. He found his own school instruction in foreign languages quite inadequate but was able to learn several languages by himself later on. He felt that a language could not be read without being spoken.

Other speakers included Associate Superintendent Greenberg, Dr. Hymen Alpern, principal of the Evander Childs High School and Professor Claudine Gray of Hunter College. Mr. Greenberg praised the teachers for their unusually fine equipment; Dr. Alpern emphasized the need of recognizing social competence as an aim in language instruction; and Professor Gray spoke of the excellent results in spoken language attained at Hunter College.

The toastmaster of the occasion was Dr. Theodore Huebener, Acting Director of Foreign Languages. He delivered the keynote speech, which follows.

Menin aede, thea. . . . Of wrath sing, O goddess . . . thus begin the thundering lines of Homer's immortal Iliad. We, too, who are priests in the temple of Pallas Athena and in our humble way serve to keep alight the glorious torch of learning which has been entrusted to us from ages past, must be filled with wrath, with moral indignation, when we see all around us so many shallow sophists assiduously bent on dimming that flame.

To them the humanities, that precious cultural heritage which preserves for us a spark of the divine, is not a light upon our path and a lamp unto our feet, but a faintly flickering flame which one vigorous breath of progress will quickly extinguish. To them the wisdom of Olympus is outmoded, obsolete foolishness; these materialistic Philistines clamor for the obvious, the useful, the practical.

Why teach our children music and art? It is a waste of time. Why teach them foreign languages? They will never have occasion to use them. With myopic pertinacity the educational experts and curriculum makers are only too ready to discard every branch of learning whose immediate utilitarian values are not obtrusive, or which does not make a strong appeal to the child. The immature mind is to determine for itself what the *summum bonum* is. Mr. Dooley once remarked "It doesn't matter what you teach a child just so he doesn't like it." Now the dictum seems to be: "It doesn't matter what you teach a child as long as he likes it." Unfortunately, the protagonists of the child-purposing and of the child-centered school fail to realize that if the interests of children were to be accepted consistently as the basis of the educational process, we would secure the behavior of monkeys rather than that of human beings.

The results of pragmatism are apparent all about us. Progress was never more rampant, yet our creations have become our masters so that we ourselves are but parts of the machine of civilization. Notwithstanding all the complexity and splendor of our present civilization, there has seldom been a time in history when a larger proportion of lives were distraught with nervous haste, conflicting purposes, aimlessness, approaching despair, restless discontentment, resentful anger and haunting fear of impending disaster. Scarcely ever in all history has civilized man been more depressed and pessimistic with regard to the future. To such perverted uses have we put our inventions and achievements. Experts are laboring day and night to perfect new engines of destruction, to refine our aerial means of communication so that they may flood our homes with more spiritual shoddy, to devise vehicles which will whirl us faster and faster through space, when the crying need of humanity is a new insight into the essential values of existence. *Quam parva sapientia mundum regit!*

Where is the tingle and zest of reality, the fullness of life for the average human being? How many live life to the full and drink life's cup to its very depths, so that finally they may "Rise satisfied from the feast of life," As Stevenson says "To miss the joy is to miss all."

The fullness of life is not found in material progress and in technological achievements. Swift airplanes, sleek motor-cars, majestic ocean greyhounds and mechanized entertainment can make us more contented; they do not make us happier. "Seek ye first the kingdom of God and all these things will be added unto you."

As teachers of foreign languages we are assembled here today to reaffirm our faith in the humanities and in the genuine worth of our subject. We need not apologize for it; there is nothing more important than language. Speech distinguishes man from the animals, it is basic to all civilization, all culture, all creative thinking. According to all religions it is a divine gift. *En arch en ho logos.*

As educators, we believe implicitly in the importance of foreign languages for our children. With the exception of English, we believe no academic subject is more important. It can be correlated splendidly with every other subject and especially with English, for as Goethe said: "Wer keine fremden Sprachen kennt, weiss nichts von seiner eigenen." We believe that with its many facets a foreign language, if properly taught, offers more culturally and spiritually than any other secondary school subject. If properly taught—perhaps I should say if taught with *enthousiasmos*, that is, filled with the spirit of a god. We need a divine conflagration to light the ready torches of the young, for as Briggs remarks "Better that literature or music or science of a relatively superficial kind be taught with contagious enthusiasm than that Shakespeare and Beethoven be presented with a mechanical dullness that creates permanently hostile attitudes toward them. If interests exist, education will continue and growth is possible toward the highest things . . . but if interests do not exist, continuance and future success are only fortuitous."

Let us then gather strength and courage here, so that we may go forth with renewed enthusiasm and deepened faith, to pass on to the rising generation some of the riches of human culture and to do our part to keep burning in this dark world the divine flame of humanism.

NEW JERSEY MODERN LANGUAGE TEACHERS ASSOCIATION

A regional conference was held at Montclair State Teachers College February 4, 1939. Mrs. Germaine P. Cressey presided. The program follows: *Morning meeting*: 10:15, Greetings: President Harry A. Sprague, State Teachers College, Montclair; 10:30, "What Can We Accomplish In a First Year Language Class?" Chairman, Miss Rhoda A. Lippincott, The High School, Morristown. For French, Mrs. Olga Bourdus, The High School, Teaneck; For German, Mr. Carl Brands, Dickinson High School, Jersey City; For Spanish, Mr. Joseph Masello, The High School, Madison. Realia and book exhibits were shown by seniors of M. S. T. C. just returned from a year abroad. *Afternoon meeting*: Musical entertainment, Ronald Hodges. Address: "Current Trends in Classroom Procedures." Dr. Robert H. Morrison, Director of Teacher Training, State Department of Public Instruction, Trenton. Address: "Semantics and The Teacher of Language." Dr. Thomas Pollock, Head of the Department of English, State Teachers College, Montclair. French sound travelogue, Courtesy of the Compagnie Générale Transatlantique. A conference was held at Rutgers University, New Brunswick, Saturday, May 6, Mrs. Germaine P. Cressey presiding. The following program was carried out. Business meeting and report of Executive Member on Modern Language Association Session in December. Address: "Practical Language Training for Living in a Democracy," Professor Lawrence H. Conrad, Montclair State Teachers College. General Discussion on "The Relation of Semantics to the Modern Language Teacher's Classroom Problems" led by Dr. Robert Lowenstein, Weequahic High School, Newark. Announcement of Montclair Foreign Language Festival, Students from Montclair State Teachers College. Luncheon in Zeta Psi fraternity house; solos and chorals in four languages, led by Miss Adele Breaux. Sectional meetings were held in the afternoon: French: *Causerie intime*, Dr. Edmond Méras, President, American Association of Teachers of French; German: "Eine Sprachgeschichtliche Plauderei," Dr. Albert W. Holzmann, Head, German Dept., Rutgers University; Italian: "Regionalismo Nella Letteratura Italiana," Mr. Anthony Caliendo, Italian Dept., Montclair High School, former president N. J. Modern Language Teachers' Association; Spanish: "Las Características del Pensamiento Español," Dr. Manuel Salas, Head, Spanish and French Dept., New Jersey College for Women.

Notes and News

DEATH OF PROFESSOR ALGERNON COLEMAN

JUST as we go to press we learn of the death, on August 8, of Professor Algernon Coleman of the University of Chicago. This will be felt as a severe shock and a heavy blow, not only by his many friends but by all teachers of the modern languages throughout the world. Professor Coleman, through his work as our second Managing Editor (1919-22) and as constant contributor, helper and friend of the *Modern Language Journal*, as collaborator in the Modern Foreign Language Study and latterly as a member of the Committee on Modern Languages and editor of the abstracts, had won that enviable place in our ranks which belongs to a great leader. We shall have more to say on this subject in the November issue.

RESEARCH COUNCIL CONDUCTS CURRICULUM STATUS STUDY

A co-operative study of the status of the curriculum is being made by the Research Council at West Virginia State College, Institute, West Virginia. This study will attempt to answer many questions pertaining to objectives, conditions, and practices in Negro colleges. The nine members of this unique group will cover such fields as French, Spanish, Italian, biology, Latin, Greek, education, English, psychology, chemistry, trades, and technical education and economics. This study, which it is hoped will appear in a co-operatively published book, was begun October, 1938, by the following members of the Research Council: Mr. Harry W. Greene, Chairman; Mr. Hillery C. Thorne, Executive Secretary; President John W. Davis, Dr. William J. Wallace, Mr. James C. Evans, Mr. John F. Matheus, Mr. Herman G. Canady, Mr. Thomas E. Posey, and Mr. Harold E. Finley.

A SERVICE BUREAU IN CALIFORNIA

THE Service Bureau established under the auspices of the Modern Language Association of Central and Northern California is ever ready to meet modern language teachers' needs in the following manner: (1) Supply bibliographies for background reading on foreign countries (Mexico, South America, Spain, France, Germany, and Italy); (2) Furnish sources of teaching realia; (3) Loan sets of mounted pictures on foreign countries and their peoples; (4) Loan a French or Spanish realia box containing collections of coins, stamps, costumed dolls, flags, etc. (This is a new service of the bureau.); (5) Make suggestions for choice of textbooks, methods of teaching, and programs of entertainment. The prices of bibliographies range from five to fifteen cents. Pictures and realia boxes will be sent for ten cents plus postage. Write to the Modern Language Service Bureau, Mission High School, 18th and Dolores Streets, San Francisco, California, for a complete list of available materials with prices.

RAPPORT WITH REALITY

IN reviewing six recent Spanish texts—Castillo-Sparkman, *Un vuelo a México*; Sparkman-Castillo, *Paso a paso*; Hills-Ford-Rivera, *Brief Spanish Grammar for Colleges*; Cano-Sáenz, *Easy Spanish Plays*; Pittaro-Green, *Primer curso de español*, all published by D. C. Heath and Company, and Leavitt-Stoudemire, *Vamos a leer*, published by Henry Holt and Company—Francis F. Powers, of the University of Washington, in *The School Review*, March, 1939, pp. 231-232, says that "rapport with reality such as is exhibited by the authors of the textbooks herein reviewed will go as far as any single factor in keeping foreign language in a respected place in the curriculum."

CO-OPERATIVE PHONOGRAPH SERVICE

DR. HARRY A. OVERSTREET, President of the Co-operative Book Club, 118 East 28th Street, New York City, announces that the Club's phonograph record service is now functioning. Any member of the Book Club may use this service at no additional cost. Like the Book Club the phonograph record division will work on the same principle of selling at established retail price and allowing purchasers a patronage refund. All available records are supplied at list price, postage prepaid on orders over \$1.00. *The Reader's Observer*, the Co-operative Book Club publication, which goes to members monthly, will carry news of recordings, reviews, and recommendations by well-known authorities in the music world.

MISS LINDQUIST HONORED

MISS LILLY LINDQUIST of the National Federation has been elected secretary-treasurer of the National Commission on Co-operative Curriculum Planning, a body formed by ten national organizations of classroom teachers, representing nearly all major areas of the elementary and secondary-school curriculums.

AN INTERCOLLEGIATE FRENCH REVIEW

WE call attention to *Vif*, a new intercollegiate French review, which deserves the support of all American teachers and students of French. The chairman of the undertaking is John H. Arrington, 245 A Yale Station, New Haven, Connecticut. The journal is issued nine times during the college year, has sixteen large pages per issue and costs two dollars per year. Single copies are 25 cents.

• Reviews •

LUDWIG W. KAHN: *Social Ideals in German Literature 1770-1830*. New York: Columbia University Press, 1938.

The circumstance that France had a violent social revolution while Germany adjusted herself to social problems gradually in matters of thought, literature, and mode of living, has long been a favorite topic for literary research. The present study devotes itself exclusively to the literature, viz., poetry, fiction, and drama of that period. The remarkably brief treatment of a complex problem makes necessary a method according to standard types, such as Sturm-und-Drang, Classicism, Romanticism, rather than that of historical evolution. The author arrives at comparatively simple results in each of these categories: namely (1) boundless emancipation of the irresponsible individual at all costs, (2) wise and sometimes painful surrender of the personality to society and order by means of renunciation and submission to duty, beauty, and truth, and (3) free and full development of the individual's capacities within a perfectly harmonious "community." Accordingly, in his search for a social "ideal" the author has to condemn Sturm-und-Drang (for the lack of it), defend Classicism (for the abundance of it), and tolerate Romanticism (as a happy medium).

Although these results are not entirely new, the clarity and conciseness of their presentation deserve high commendation. Any well-phrased repetition, even though it be a repetition,

is welcome and useful. The question remains open, however, whether the author who has chosen an eminently worth-while problem has not defeated his own purpose by his self-imposed restrictions. His conclusions are logical within his own premises, but they are incomplete and relative as long as the premises are arbitrarily set. Evidently, the entire quest for ideals of social adjustment between 1770 and 1830 received its impulse historically from the Sturm-und-Drang movement whose intellectual energies are still alive in the periods, or, better, morphological types: Classicism and Romanticism. Yet, no picture of this movement can be adequate with Herder and Möser almost completely omitted, even though these men unfortunately do not fit directly into the genres poetry, fiction, and drama. Their concept of *Volk*, however, approaches the notion of "society," that is of the tangible spheres of life, much more than the formal and remote ideal of classical *Humanity*. The author has, after all, set out to define the social not the ethical ideals of the given period. Even Schiller's dramas with their rigid subordination of the individual to the moral and universal law, do not yield purely *Social* standards, but rather *Esthetic* ideals for ethical behavior. In the light of later developments just this *Esthetic* side put Classicism in direct contrast to social interests. It is furthermore noteworthy that the author—by reason of his material and not by free choice—was compelled to survey the Sturm-und-Drang movement collectively (the apparent defenders of brutal individualism), while the Romanticists (the professed champions of collectivism) had to be treated individually. If he had combined his typological approach with historical perspective and included a suitable consideration of the highly important non-literary sources, the general validity of his thesis could have been greatly enhanced.

HELMUT REHDER

University of Wisconsin,
Madison, Wisconsin

HAGBOLDT, PETER, *Von deutscher Sprache und Dichtung*. Boston: D. C. Heath & Co. Paper. Price, \$0.20.

This is the thirteenth book of the now familiar and valuable Heath-Chicago German Series in pocket size. In dealing with the German language and its literature, this book necessarily deviates from the narrative presentation which is characteristic of the first nine books of the series. However, it links on well to the preceding four volumes. Its use as an independent volume (not preceded by others in the series) may require some adjustment to fit the intended grades.

It contains about 150 new words and a dozen new idioms; and is intended for use in the third year of high school or the fourth semester of college. In it the cultural side of modern language learning is emphasized. Its eleven chapters, all short, range from three to seven pages in length. They are: "The Expressiveness of the German Language," "The Picturesqueness of the German Language," "The Nibelungenlied," "The Epoch of Knighthood," "The Minnesong and Walter von der Vogelweide," "The Master-Song and Hans Sachs," "Martin Luther and the Translation of the Bible," "The Folk-Song," "Gotthold Ephraim Lessing," "Friedrich Schiller," and "Johann Wolfgang Goethe." Thus, the student gets an acquaintance with some of the more significant aspects of the language and its literature. The text, although amply supplied with dates, names, and places, is not over-statistical, and can be counted on to hold interest. New words and idioms are given, as usual, in the footnotes on the pages where they first occur; and at the end of the book is a complete alphabetic list of the new words with the page indicated where the word first occurred and a list of the idioms in the order of their occurrence.

The little book is carefully edited and well suited to its purpose; it should be as enthusiastically received as have been the earlier volumes of this series.

ARNOLD O. ORTMANN

Clifton Park Junior High School,
Baltimore, Maryland

REUNING, KARL (with GAEDE & HUBBEN), *The Cordon German Wordbook*. New York: The Cordon Company. Cloth. Price, \$0.50.

To those who have long been looking for a German-English dictionary which will serve pupils who are taking the customary two or three years of German, I recommend "The Cordon German Wordbook." This dictionary lists over 5500 words whose selection has been based primarily on widely used first and second year books in American schools (the actual list of books consulted is not included). There are some new technical terms as well as modern words; thus, the pupil can use it with magazine and newspaper reading. Elementary words are marked with asterisks; in this way the student can check his knowledge of them. The type is clear; the volume is thin, eighty pages in all; and the price is reasonable. Grammatical information is given: genitive singular and nominative plural endings of masculine and neuter nouns; nominative plural endings of feminine nouns; genders are indicated by m, f, n; weak, strong, and irregular verbs are marked w, s, ir; adjectives and adverbs using umlaut in comparison are so marked; nouns using adjective declension have the article in parentheses after them; a list of strong and irregular verbs is in the appendix. Another feature is the giving of important or basic meanings first. For instance, the meanings for the word "Bahn" are in order of occurrence: "railroad; road, path; course, track; orbit." Finally, the amount of time that the student will save by using this dictionary instead of a larger one lends the book particular value. For words not occurring, he can still use some larger work, but he will not have to thumb through so many pages very often.

ARNOLD O. ORTMANN

*Clifton Park Junior High School,
Baltimore, Maryland*

WILKINSON, G. T., *Introduction to the Reading of Italian*. New York: Wycil and Company, 1938. Limp cloth.

To achieve its purpose, this little book makes use of the first chapter of Matilde Serao's mystery novel, *La Mano tagliata*. The pronunciation is indicated wherever necessary. At the start, all the verbs are in the present, after some ten pages the past tenses are introduced, and finally the future and the conditional appear. On page 25, the reader has reached the exciting moment when Roberto has opened the intriguing *cassetta*, and gazed, *esterrefatto*, upon the severed hand which it contains. Then, turning the page, he is referred to the complete text of the novel, also published by Wycil and Company, in an inexpensive edition with notes and a vocabulary.

Our text is preceded by a good introduction dealing with pronunciation and grammar. One might wish that the resources of typography had been drawn upon more lavishly to make this section more impressive to the visual-minded, and that more illustrations in Italian had been included. Few students, for example, will profit from reading without illustration such statements as that "in Italian words in which stressed *e* or *o* is followed by a consonant and a diphthong, the *e* and *o* are regularly open" (p. xii), or that "when the imperfect subjunctive stands as an independent verb it is functioning as a conditional" (p. xxxvii). It seems hardly wise to state (p. xiii) that *e* and *o* before two consonants are usually open, and thereby confirm the student in his unfortunate tendency to mispronounce the many common words—e.g., *metto*, *verde*, *molto*, *rosso*—which contain a stressed vowel descended from Latin *i* or *u*. However, the introduction is packed with useful and usable material—especially commendable is the collocation of forms and idiomatic uses of each verb—and used in conjunction with the text by a good teacher, will surely produce good results.

May this book be used for many a pleasant introduction to the art of reading Italian.
Omne tulit punctum qui miscuit utile dulci!

GEORGE H. GIFFORD

Tufts College

BERGIN, THOMAS G., *Modern Italian Short Stories*, with notes, exercises, and vocabulary. Boston: D. C. Heath and Company, 1938. Cloth. Price, \$1.24.

The nine short stories by contemporary writers that this textbook contains are unequal both in literary and scholastic value. They are obviously presented to offer the student widely diversified examples of modern Italian style.

If, as stated in the foreword, the editor's endeavor has been "to choose stories of real artistic merit," it will be difficult to explain why such a childishly sentimental story as *Il Volto del Destino* by Nicola Moscardelli finds its place here. From such choice some students might be led to believe that the level of modern Italian literature is not very high. Nor could the choice of Mario Puccini's *Il Vicolo Cieco* be unreservedly approved, since any good teacher of Italian would correct the construction of many of its sentences, were they found in his students' compositions. Considering from a scholastic point of view Fabio Tombari's *La Ferrovia a Frusaglia* as a presentation of the so-called colloquial expressions which the student of any foreign language is so eager to acquire, the question arises whether it is advisable to hand over to him a vocabulary which, before he can indulge in other reading than that of textbooks, he is bound to use inappropriately.

On the other hand, the selection includes *Il Ribelle in Riga*, by Bontempelli, *Il Giorno non Restituito* by Papini, and *L'Olio* by Borgese, which provide valuable material for study, and the book takes, therefore, a good place among similar texts on the market.

The notes and vocabulary are comprehensive, and the series of exercises in connection with the text will prove helpful both to the student and to the teacher.

The printing is very accurate. Only one typographical error has been noted, on page 33: "una tazzina di the."

A. C. LANZA DE TRABIA

Connecticut College

PIKE, ROBERT and SEARLES, COLBERT, *Contes intimes*. New York: F. S. Crofts and Company, 1939. Cloth.

Most of the authors who unconsciously contributed to this volume are well known to the textbook trade, though usually in other guise. Flaubert, Mérimée, Balzac, George Sand, Alfred de Musset, and Gautier have often been presented in American editions. Paul Louis Courier de Méré, Charles de Brosses, and Jules Laforgue are comparative newcomers.

Courier properly leads off with several exciting, insouciant adventures full of humor and realism. Flaubert does not do so well in the two letters here cited, though they show him of quite human emotions. Mérimée again sets a high standard with his Spanish settings, although he awakens in us a keen nostalgia for his pre-Franco Spain. Like Flaubert, Balzac appears inadequately represented, though he speaks of his debts, love of good food and his avuncular affections.

This collection is notable for the fact that for the most part the episodes are *contes* related in letters. They are chatty, local, and temporary, but they present enough moods to satisfy practically all tastes: the adventurous, the sentimental, the nature-loving, the familial, the lachrymose, the poignant, and the melodramatic.

The arrangement of selections is arbitrary, probably intended to induce a succession of feelings and moods. Otherwise, Flaubert would not precede Balzac, and Gautier's three contributions would not be dated in order 1865, 1871, 1858. The selections are really *intimes*, thus justifying the title. They leave the reader with the wonder that an American publishing house could so far forget *Les Trois Mousquetaires*, *Perrichon*, and *Colomba* as to publish these for second year reading, not even mentioning Vander Beke once. For this alone, the book should have wide sales.

Notes are brief and are at the bottom of the page. Biographical comment is very apt and precedes the excerpts from each author. Idioms are numerous and the vocabulary is natural

and fairly extensive. There are a few curious spellings which need explanation or checking with the original: *au côté*, p. 102; *la semaine s'est passé*, p. 100; *s'ils n'ont pas maigris*, p. 82; *religieux*, p. 67 (twice); *je serais content* (Rachel), p. 65.

I like many things about this book, its unusualness, its *intimité*, its variety and even the editors' delicacy in saying of George Sand "she became acquainted with the celebrated musician Chopin . . ."

WILFRED A. BEARDSLEY

Goucher College

ABOUT, EDMOND, *Le Roi des Montagnes*, retold by Christopher Dahl, Henri Pochard, and Clotilde Dahl. Boston: D. C. Heath & Company, 1938. Cloth. Illustrated. Price \$1.00.

High school teachers of French know how difficult it is to find suitable reading material for pupils in the second year. The usual stories are too babyish or the grammar and vocabulary are entirely too difficult. In either case they discourage all interest in continuing the language. After all, we study a language for the enjoyment and pleasure it can give us. What adult would enjoy reading a book if he had to look up every fourth or fifth word in the dictionary?

Le Roi Des Montagnes is a highly satisfactory choice of reading material for high schools, especially for the second year. It is an entertaining tale which has lost none of its charm in the retelling. There is enough action and plot to hold the interest of the pupils; it is not so long as to tire them; the style is good, and the vocabulary is not too difficult. Most pupils of the second year will already know 600-700 of the words, which is nearly half the vocabulary of the book. About 450 of the new words used are fully explained in the footnotes, as are any new idioms, any difficult constructions, and any very irregular verbs. The first five chapters are told chiefly in the present tense; from there on the past definite is used as the tense of narration. Of course, use is also made of the other tenses as they are needed. The end vocabulary is complete.

The footnotes are to be especially commended. They make for true efficiency. Not only are many minutes saved by glancing at the foot of the page instead of hunting all through the end vocabulary, but, more important, the thread of the story is not lost.

There are no grammar exercises, another feature which is to be commended. Grammar is a very important part of the study of French, but so are reading and appreciation of good literature. The old adage might be paraphrased to read "All drill and no play makes Jack a bored pupil."

This edition of *Le Roi Des Montagnes* ought to be a boon to teachers of high school French.

VIVIAL VESTAL

Macfarland Junior High School, Washington, D. C.

GEISSLER, HORST WOLFRAM, *Der liebe Augustin*. Edited by George M. Priest. New York: F. S. Crofts and Company, 1938. Price \$1.40.

Horst Wolfram Geissler, who has been writing for more than twenty years, is here brought to the attention of American teachers and students of German for the first time. In truth, he deserves to be widely known, not so much because of his delightful story, *Der liebe Augustin*, and the valuable suggestions of *Lebenskunst* which he makes indirectly therein, but because of his accomplished way of writing.

Against the historical background of the French Revolution and its repercussions on the German states, a true master of the art of narration relates the life of the mythical "lieber Augustin" and his love for the charms of the city of Lindau.

It is a genuinely human figure with which we are made acquainted. Augustin grows up before our very eyes; we see him as a shepherd's boy, then as an orphan under the tutelage of his uncle, the Reverend Knöpfle, near Lindau, and as a theological student in an abbey. From there he flees out into nature; he reappears in his native village to learn the art of violin-

making. A fortuitous circumstance causes him to become an instrument-maker, i.e., the maker of music-boxes. The reader sees Augustin, also, as a lover, as a husband, and as a man greatly admired by all.

In Augustin's soul there is an ever present yearning for nature. Augustin feels that life and the world are not strange things which represent hostile forces; he knows that he is a part of them, imbued with that Spirit that creates everything and later eliminates it. Then, too, music is a vital necessity to him; he cannot live without it; music has the same tone as his heart.—When death comes to Augustin, as the result of an accident, it is his happiest day, for his great love of younger years is with him. In his dying words he must confess that the world is truly beautiful and that life has spoiled him immeasurably.

Thus ends the story of Augustin, a masterpiece of style. The reader will not readily find elsewhere in German literature such clear, sunlit pictures, such fullness of life, such delicately handled simplicity, and such genuine, often pathetic humor. He will, however, be reminded again and again of Eichendorff's *Taugenichts*, Stehr's *Geigenmacher*, and Hesse's *Narziss und Goldmund*. Its style is one continuous strain of music and life, clear and perfect in form. Geissler reveals his art, further, in the careful and striking choice of words, which, however, does not in the least awaken the impression of being premeditated. All the other characters in the story are vividly delineated and fit well into the picture of Augustin.

A brief introduction and an autobiographical sketch serve to acquaint the reader with certain facts about *Der liebe Augustin* and its author.

The editor, Professor George M. Priest, is to be commended for the painstakingly edited notes. They do not only offer textual explanations, but give exhaustive geographical, topographical, and historical information, for which many a student will be thankful. The vocabulary seems to be complete. The few dialectical words and passages are translated in footnotes by the author himself.

It is likely that some teachers will find the story somewhat "suggestive" in places. The reviewer, however, believes that the intrinsic value of the story itself by far outweighs any objections one may be inclined to raise. The story should be read, for the fullest benefit, in the fourth semester of college or in courses dealing primarily with the Contemporary German Novel.

EUGEN HARTMUTH MUELLER

Ohio University,
Athens, Ohio

GÖTZ, CURT and FUNKE, ERICH, *Zwei moderne Einakter*. Edited by Erich Funke. New York: D. C. Heath and Company, 1938. Paper.

In spite of the appearance of a great number of German reading texts in the last few years there is a dearth of short modern plays for reading in the second or third year of high school, or the second year of college. The two plays in this volume will serve this purpose well, and besides, they are suitable for student presentation, especially the second one. So teachers should welcome the book all the more since they have always had to fall back on good old antiquated Benedix for plays full of action and comic situations, modern one-act plays usually being objectionable for one reason or another.

The first play, *Der Mörder*, by the contemporary playwright and actor, Curt Götz, is quasi-serious but cleverly turned into comedy. Night, thunderstorm, lights going out, doors slamming in the wind, and a legless man make an uncanny atmosphere probably very attractive to those accustomed to the thrills of moving pictures and mystery stories.

Panne vor Alt-Heidelberg by Erich Funke, the editor of the text, is the age-old story of love at first sight, told in the manner of Theodor Körner, with the romantic background of student life at Heidelberg, and the brand new trappings of our age of sport and speeding.

The volume is the fifth of Heath's Visible Vocabulary Series, so convenient and time saving to the student. The Vocabulary-Notes section is separate, but attached to the paper

cover in such a way that each left page can be laid over the right page of the text and then under the whole text section. From page 19 to the end of the first play, however, this becomes impossible through the printing of two pages of Vocabulary, 17 and 18, on the same page.

A separate Nucleus Vocabulary of about 150 words with the suggestion to the student to make himself familiar with them here and now is a good new departure.

There are four omissions: *glatt*, *vergessen* (p. 45, l. 3), *festhalten*, and *eben* are in neither vocabulary.

Text and vocabularies are practically free from misprints. The following corrections, however, should be made, if possible, in a subsequent printing: p. 5, *Teu'fel* for *Teufel'*; p. 28, *Stru'del* for *Strudel'*; p. 29, l. 8 (and Vocabulary), *Krokusse* for *Kroküsse*; p. 30, l. 19, *Dutzend* for *dutzend*; p. 34, *Kaktus*, *m.* for *n.*; p. 37, *Modell'* for *Model'*; p. 37, *Charakter* for *Character*; p. 41, *kennenlernen* for *kennen lernen*; p. 47, l. 31, *übelgenommen* for *übel genommen*; p. 51, l. 14, *ihre* for *Ihre*; p. 52, l. 23, *kein'* for *kein*.

The idioms of the snappy modern *Umgangssprache* of Mr. Funke's play are well rendered into English in the Notes. But the following few passages will surely puzzle the student and should therefore also be annotated: p. 17, l. 21: *Das heisst doch*. (Comma before *doch*?) *That is, we did*; p. 30, l. 13: *Heidelberg unsicher machen* has its equivalent in: *paint the town red*; p. 42, l. 6, . . . *dass sich einem das Herz im Leibe umdrehte*; p. 42, l. 29, *an und für sich*; p. 45, l. 3, *Ich hätte es fast vergessen*. As a better equivalent for *Naja*, *wenn schon!* p. 43, l. 31, *Weil, what of it!* is suggested; for *fräulich*, p. 13, *wifely* or *feminine*; for *Herrchen*, p. 15 (dog's or any pet's) *master*; *Steptanzen*, p. 42, means *tap* or *clog dancing*.

If the Norwegian form *Ski* is preferred to the now frequently used *Schi*, the German pronunciation should be given (*shee*).

Although in Germany *zwo* has universally replaced *zwei* in telephone numbers and although the Germans carry this into other uses, *zwo* or the ordinal would not be permissible before masculine nouns such as *Vers* (p. 27: *Vers zwei*, but p. 36: *Zwoter Vers*).

The matter of accent marks in the vocabulary should have been handled with greater care and uniformity. There are many superfluous accent marks on first syllables; e.g., *Deutsch'land*, *Fe'bruar*, *lang'sam*, where the accent falls according to the fundamental rule that every student knows, and where the accent also is in the same English word. But if an accent mark is thought necessary in *Strick'zeug*, why not in *Rollstuhl*? The accent marks on separable prefixes used in nouns and adjectives are consistently printed except in the case of *Ein-*: *Ein'schlag* on p. 9, *Einschlag* on p. 10, *Eindruck* on p. 37. There is more inconsistency with the inseparable prefixes: *Erfah'rung*, *Besuch'*, *Gewehr'*, *Geschmack'* (p. 42), but *Geschmack* (p. 34), *Geschäft*, *Erscheinung*, *Entschluss*.

The Exercises include English questions for comprehension, an excellent idea at a time when extensive reading is emphasized, and *Freie Übungen*, subjects for conversation and written composition.

Teachers who wish to use *Panne vor Alt-Heidelberg* for presentation will be glad to find the music for the three student songs included in the book.

HEDWIG LESER

Indiana University,
Bloomington, Indiana

Fifty German Folk-Songs with Airs, Collected by A. A. K. SWANNELL. New York: D. C. Heath and Company, 1938. Flexible cloth. 104 pp.

We sympathize with the compiler of these songs when in his preface he speaks of the difficult task of selecting from the rich treasure of German folksongs fifty of those suitable for "five-minute breaks for singing" in any German lesson. No one could do that and suit everybody. However, everybody who knows and likes German songs will find many of his favorites in this book, and the student, child or grown-up to whom German songs are introduced, will without doubt derive enjoyment and fun from the collection. Not only should the book be

brought to class every day, but it might even prove conducive to the introduction of the good old German custom of singing outdoors, on picnics and hikes. It is inexpensive, has a soft but durable cloth back and the right shape to go into a coat pocket to be ready when the urge to sing arises.

The collection is divided into five groups: Deutschland, Weihnachtslieder und Lieder für die Jungen, Der junge Mann soll wandern, Von der Liebe, Der Soldat. The first group includes, Deutschland über Alles excepted, songs of affection for the beautiful country rather than nationalistic songs. In the other groups, the lover of the German folksong will welcome a number of old friends not usually included in new German song books in America, as for example *Ich bin der Doktor Eisenbart*, the student song *Was kommt dort von der Höh'*, *Als ich noch im Flügelkleide*, *Immer langsam voran*, and *Ein Sträusschen am Hute*.

The printing of the music is unusually clear and the melodies are not pitched too high, as is the case in some song books. Only the tune is given, but the editor promises an edition with accompaniments at some later time. The reviewer hopes the book will have the success it deserves.

HEDWIG LESER

Indiana University,
Bloomington, Indiana

MULLER, WALTER J., *Hispanic Civilization*. Edited by Roy E. Mosher. New York: Globe Book Company, 1938. Cloth. Illustrated. Price, 80 cents.

The three parts deal with Spain, Spain in North America and Central America, and South America. Such subjects as geography, customs, countries, cities, writers, painters, music, buildings and education are discussed. From three lines to a half-page of definite facts is devoted to each topic. At the end of each chapter is an exercise, sometimes two. They are English questions, completion statements or a matching exercise.

The book is for high school classes, to be used as part of a normal course of study, supplying a real need for an outline for material in English on Spanish culture.

In the preface the author suggests that the book might be adopted as the basic work for the course for pupils of the low linguistic group. Extra work for the more gifted pupils is provided for in the list of suggested projects and readings.

MISSOURI BINNS

Columbus High School,
Columbus, Georgia

OCANTOS, CARLOS MARÍA, *León Zaldívar*. Edited by William F. Rice. New York: F. S. Crofts and Company, 1937. Cloth. Price, \$1.30.

This novel, the work of one of Argentina's well-known writers, treats of life in Buenos Aires in the 1880's. The text represents a reduction of nearly one-half from the original but the result is a very judicious cutting of a story which should have come to us in textbook form long ago. Its characters and atmosphere both appeal to the student. In its "attempt to make rapid reading more feasible and enjoyable," it will prove a very usable tool. A distinguishing feature is the use of marginal synonyms, cognates, or approximate equivalents for most of the unfamiliar words which occur. Each of the twenty chapters has its appropriate title.

Not in the vocabulary and perhaps needing explanation either there or in the margins are the following: p. 14, l. 1, así que; 14, l. 8, como si; 14, l. 11, cual si; 14, l. 34, pasar de; 20, l. 25, como que; 21, l. 28, que (with the meaning of "porque"); 23, l. 25, de paso; 24, l. 35, darse por seguro; 25, l. 9, hacerse aire con; 39, l. 1, de peso y de pesos; 48, l. 20, si bien; 50, l. 33, caballero muy bien; 59, l. 17, dar la razón; 60, l. 17, a propósito de; 61, l. 9, a cada rato; 61, l. 11, de parte de; 61, l. 35, lo más; 63, l. 35, de no ir apoyada; 64, l. 34, negra; 68, l. 10,

hizo (in the sense of "dijo"); 68, l. 24, por otra parte; 68, l. 33, le mandó de una carrera; 69, l. 10, se sacó en limpio; 70, l. 2, así, así; 77, l. 25, dar con (in the sense of "to strike"); 78, l. 34, darse de; 79, l. 10, al mes de casados; 81, l. 35, de más en más; 82, l. 11, desaffo; 86, l. 18, Turena; 94, l. 8, de todo punto; 94, l. 32, palo de rosa; 96, l. 7, de puntillas; 96, l. 10, de nuevo; 97, l. 19, adelantarse; 98, l. 5, forma chuleta; 99, l. 4, al fuego; 99, l. 28, Tolón; 107, l. 6, por eso; 119, a 35, it might be well to indicate for the student the preposition which is required with the verb as used; cf. also p. 63, l. 22, trató *de* and again on p. 74, l. 4.

True it is that "al mejor cazador se le va la liebre," but, even so, it would seem that fewer misprints should have been allowed to mar the text. Corrected readings follow: p. 5, l. 12, lindísima; 13, l. 17, tú; 14, l. 8, como si; 14, l. 16, ¿Cuándo; 18, l. 31, ¿Dónde; 24, l. 14, bur-lándose; 27, l. 8, desilusión; 28, l. 24, ruido; 34, l. 20, barranca; 36, l. 33, Jesús; 46, l. 34, más; 46, l. 34, además; 48, l. 9, haciéndole; 48, l. 12, objección; 48, l. 34, tonterías; 50, l. 18, solícitas; 56, l. 18, escuchó; 57, l. 27, nácár; 63, l. 22, trató de; 65, l. 3, atacándola; 66, l. 7, artículo; 70, l. 20, estúpidos; 71, l. 3, fúnebre; 74, l. 4, trataba de; 76, l. 32, más; 80, l. 19, después; 83, l. 24, términos; 93, l. 6, frotándose; 94, l. 12, ¡Ya lo creo!; 94, l. 29, abrió; 95, l. 4, quitando; 96, l. 1, relámpago; 97, l. 6, murmurándole; 98, l. 7, comenzó; 99, l. 24, huido; 110, l. 17, Dios; 112, l. 7, órdenes; 113, l. 34, súplicas; 114, l. 16, desmayó; 123, a 14, Jesús; 125, b 8, ceniza; 130, b 16, descrédito; 139, a 41, huésped; 143, a 39, fábrica; 143, b 32, mayúsculo; 150, b 7, había; 151, b 39, revindicar; 155, a 11, solcico; 159, b 16, záfiro.

León Zaldívar will be found a most suitable text for second-semester or, at latest, second-year classes in college courses; and it may well be used in advanced high-school classes.

GRAYDON S. DE LAND

Colgate University,
Hamilton, New York

MARTÍNEZ SIERRA, GREGORIO, *Mamá*. Edited by Margaret S. Husson. New York: W. W. Norton and Company, 1937. Paper. Price, \$1.15.

This play, by an author who enjoys great popularity among the Spanish students of this country, was inspired by Ibsen's *A Doll's House* and is similar to it in theme and treatment. The theme is the awakening of a frivolous, pleasure-loving woman to her real rôle of motherhood when confronted with a crisis in the life of her daughter. Couched in natural, simple language, the play moves on, slight in action but with interesting angles to the characters. This is a most attractive text, with excellent print and adequate notes which contain incidental references to Spaulding's *Syn'ax of the Spanish Verb*.

Misprints are relatively few: p. 31, l. 6, read *día*; 54, l. 27, read *porcelanitas*; 82, l. 4, read *ésa*; 105, ll. 28-29, read *tú*; 113, l. 7, for I:52 read I:51; 115, ll. 19 and 36, read *tú*; 117, ll. 16, 17, read *tú*; 119, column b, bottom, for II:46, read II:47; 134b34, for "see fin," read "see sin"; 136b3, for I:14, read II:14.

The vocabulary seems to be complete except for these omissions: p. 27, l. 26, *copa*; 29, l. 19, *costar trabajo* (also 58, l. 28); 53, l. 24, *con inconsciencia*; 64, l. 19, *pruebas*; 71, l. 15, *hasta luego*; 76, l. 10, *tenerse ansias de*; 79, l. 10, *cuándo* (*cómo, dónde, quién, etc.*, are included); 91, l. 3, *al lado de*; 91, ll. 9-10, *a tiempo*; 91, l. 17, *quédate* (in the sense of "remain"); 94, l. 21, *después que*; 97, l. 15, *como si*; 97, l. 26, *a costa de*; 155, b 16, add "turn around" to the meanings of "volverse."

Notes would perhaps aid the student in the translation of the following lines: p. 42, ll. 1-2; 43, l. 16; 56, l. 8; 57, l. 8; 57, l. 15; 62, l. 1; 63, l. 9; 63, ll. 15-16; 65, l. 5; 68, l. 4; 101, ll. 21-22.

This volume, number VI in the Norton Spanish Series, is an outstanding addition to our texts available in the field of modern Spanish drama.

GRAYDON S. DE LAND

Colgate University,
Hamilton, New York

CANTARELLA, MICHELE, and RICHARDS, PAUL L., *Dieci novelle contemporanee*, con esercizi di grammatica, conversazione e composizione. New York: Henry Holt and Company, 1938. Price \$1.28.

The first selection, "*Música senza parole*" by Alfredo Panzini, is a good example of one phase of this prolific and popular writer's production, known to many students of Italian by similar humorous contributions in Italian short story collections. The story brings out well Panzini's oft-repeated theme which contrasts the "Old and the New." The next selection, "Il posto dei vecchi," by Ada Negri, better known by her poetical works than by her prose writings, nevertheless illustrates well what she has brought out so effectively in her poetry, the sufferings of many women. The third selection, "Barba," by Massimo Bontempelli, a writer whose characteristic in his short stories is a mingling of the extravagant, the fantastic, the extraordinary and the humorous, puts him in a class by himself; for his art is similar to that of Malaparte, somewhat of a regionalist, and excels in the imaginary, the fantastic, and the psychological. The author of the fourth selection, "Dorothy Burns," by G. A. Borgese, is so well known in this country, where he has been teaching Italian literature and lecturing and writing for a number of years, that one of the specimens of his many short stories, which are vivacious and brilliant, will be greeted most cordially.

Luciano Zuccoli (1868-1929) is the author of the fifth selection, "Un maestro," a humorous travesty of a man who has a kind of mental mirage, having got so in the habit of lying that this has become an obsession, and he is unable to tell the truth. Many of Zuccoli's short stories deal with the same problems regarding women and children as Ada Negri has treated in "Il Posto dei vecchi," but, in the present case, "Un maestro" (della menzogna) departs from the author's more usual trend, being devoted to the entertainment of the reader. Selection six, "La roba," by Giovanni Verga, best known to students of Italian by his "Cavalleria rusticana," is an excellent selection both in matter and in manner, revealing effectively the extent to which materialism can transport its worshipper to living in the country amidst fields, orchards and vineyards, illustrating admirably realism in Sicily. The seventh selection "La beretta di Padova," by Luigi Pirandello, is a fine example of the author's style and sense of humor in the narration of a short regionalistic story, before he became celebrated through his theatrical productions. The portrayal of Sicilian character is here most successfully carried out, and the combination of the natural and the supernatural, grotesque or fantastic, which heightens the interest of the reader, and is a trait in Pirandello's humor in which he excels, is very effective. Selection number eight, "La mamma," by Luigi Capuana, gives a good illustration of *Verismo*, an extension of French naturalism, in which domain the author excels. Here again a Sicilian writer, while furnishing details that recall vividly the atmosphere of the Island, writes spontaneously and rapidly a most pathetic story of regional suffering and endurance. Selection number nine, "La gatta pensante," by Giovanni Papini, perhaps one of the best known of contemporary Italian writers to students and to the general reader, is a peculiar contribution, in that the humor is of an entirely different character from that in the four stories previously cited as humorous: "*Música senza parole*," "Barba," "Un maestro," and "La beretta di Padova." Number ten, the last selection, "La donna che io non ho veduta," by Michele Saponaro, is simply a work of imagination, in a somewhat fantastic vein, descriptive of what occurred on a voyage, undertaken without any aim or object whatsoever, from Naples across the Apennines to Foggia, a city in the region of Apulia, the province where the author was born, and which forms the background of some of his narrations.

Although the editors state in the Introduction (p. viii) that inasmuch as the stories have been chosen primarily for language instruction, they are not examples of the various Italian literary movements that have given their stamp to Italian prose, nevertheless, as the editors intimate, they are typical of the authors' work. Indeed, just on this account, these stories are well worth presenting for student use. As far as the reviewer recalls, none of the short stories of Bontempelli, Borgese, or Saponaro have appeared as yet at all in Italian readers, and although stories from Panzini, Ada Negri, Zuccoli, Verga, Pirandello, Capuana, and Papini

have been edited, all of the selections from them here presented are new. This in itself is an asset, for such intermediate Italian readers, of which now several are available, pave the way to more advanced textbooks, such as Bullough's *Cambridge Readings in Italian Literature*, Lauro de Bosis' *Golden Book of Italian Poetry* and Ginevra Capocilli's *Scrittori italiana*, which give the student a more extended view of Italian prose and poetry.

Besides the grammatical material mentioned on the title page, the book contains an adequate introduction, brief summaries of the life and works of each of the ten authors, together with critical material preceding the respective selection, and notes and vocabulary.

The grammatical reviews consist of four sections. Number I, drill on Italian grammatical forms, reminds one of like treatment in the Grandgent-Wilkins Grammar, which may possibly have exerted here a beneficent influence. Number II, Conversation, offers fifteen or twenty questions in Italian on the respective text, easily answered by careful scrutiny of the original selection. Number III is about a page of simple composition based on the text. Number IV gives one or two suggestions in regard to original composition, based on a question in Italian or on an incident in the story.

Certain brief remarks added as a note at times, and not ordinarily found in grammars, have intrinsic value. Moreover, stress throughout the text is concisely dealt with (p. vi): When not on the penult, stressed *a* is indicated by a grave accent ('); stressed *i* and *u* by an acute accent ('); stressed open *e* and *o* by a grave accent, stressed closed *e* and *o* by an acute accent. While this simple procedure is lived up to in the text of the selections themselves: p. 3, l. 7, *automobile*, l. 17, *diplomatico*, l. 22, *ostacolo*, etc., it is not in the brief Bibliographies preceding the selections, wherein besides common nouns, a number of proper names occur, the pronunciation of which, to say the least, is disconcerting: p. 2, l. 2, *Diogene*, l. 4, *diavolo*, l. 8, *Decima*, l. 8, *giovane*, l. 9, *Lesbia*, l. 10, *ingenui*, l. 10, *Lepida*, l. 17, *secolo*. *Música*, on the contrary, is accented here as in the title of the text: "Música senza parole." In the vocabulary, however, this lacuna is remedied.

The notes are very full, but very much to the point, and expressed in idiomatic English which is informing by way of comparison with the Italian. Your reviewer would have preferred bold-face type for the pagination of the notes throughout, and ordinary Roman for the numbering of the lines, instead of the reverse, as in the section beginning with p. 163 through p. 186. The vocabulary consisting of some 4000 words, so great a number due to the variation in the different regions, and to the usage of the ten writers respectively, is, as far as possible for your reviewer to appraise, complete. The typography throughout the book is excellent, mistakes of any kind being practically at an "irreducible minimum." On p. 44, line 9, "neile" should be "nelle."

JAMES GEDDES, JR.

Boston University

SELGAS Y CARRASCO, JOSÉ, *La Mariposa Blanca*, Edited by Alfredo Elías. (Grade I, Oxford Rapid-Reading Spanish Texts). New York, London, Toronto: Oxford University Press, 1939. 60 pp. \$0.30.

If you are looking for a romantic story for beginners, I recommend *La mariposa blanca*. It is not important as literature, nor is it meant to be, but it has a romantic interest for young students, and suspense is never lacking. Such reading is to be preferred to certain literary works of the "must" lists. *La mariposa blanca* has just been used here with a slow second-year class, and the interest displayed by the students enabled the teacher to handle the class more easily than if they had attempted selections from the *Quijote* or *El desdén con el desdén*. I do not mean, of course, that *La mariposa blanca* is for the retarded only. It is recommendable, too, for classes of the flying-squadron calibre, provided the members are of high-school or first-year-college age. Don't try it with a sophisticated class.

The work has notes at the end of each chapter, a commendable feature, good questionnaires, and a vocabulary at the back of the book. The editors classify the text as Grade I, I

think, unwisely. In my opinion it belongs more accurately to Grade II, primarily because of the number of idioms. (The Oxford Rapid-Reading Series Texts have three grades.)

F. C. HAYES

*University of North Carolina,
Chapel Hill*

SIMS, E. R., and SWITZER, R. S., *Repaso y composición; Spanish Review Grammar and Composition*. New York: D. C. Heath and Company, 1938. Cloth. Illustrated. 210 pp.

Many review grammars already on the market are unsatisfactory for certain types of classes because the lessons contain too much new material for the student to assimilate it well. Therein lies one justification for a new book that does not err in that respect. The present grammar is sufficiently inclusive without being over-elaborate.

The first twelve lessons in this book review briefly the elementary Spanish already (presumably) learned but partially forgotten by the student. These lessons may be taken as rapidly as the memory of the class permits, before beginning the more advanced section. Each of the next fifteen lessons contains: a reading selection adapted from a Spanish or Spanish-American author's work, several paragraphs of intermediate grammatical rules with illustrative sentences, a group of sentences for translation, suggestions for verb-drill, topics to be expanded into original paragraphs, and a passage of colloquial English (based on the reading selection) to be rendered into equally colloquial Spanish. The Appendix offers the usual paradigms, verbs governing prepositions, irregular verbs, and radical- and orthographic-changing verbs.

The selections for reading are interesting and fresh; some of them have not been used before, to my knowledge, in texts for American students. The emphasis on the subjunctive and on verb-review merits special commendation—American students never get too much of these. The lessons are well correlated with close connection between the Spanish prose and the grammar-composition exercises. The latter provide a variety of drill that should keep students alert and interested.

Repaso y composición is an excellent textbook for any class that has finished the elementary principles of Spanish, whether that point is reached at the end of the first semester, the second quarter, the first year, or later.

L. L. BARRETT

*University of North Carolina,
Chapel Hill*

LEMAITRE, GEORGES, *Four French Novelists*. New York: Oxford University Press, 1938. I, Marcel Proust; II, André Gide; III, Jean Giraudoux; IV, Paul Morand. 419 pp.

Professor Lemaître has given us in this volume a straightforward but intriguing account of four figures of prime importance to all those interested in contemporary French literature. Everybody has read about Proust and the psychological novel, but there are few who would not profit from reading this concise yet sufficiently detailed study. Incidentally, it is probably the best of the four here presented, and he is the only one actually pre-contemporary. Yet is he? He is so controversial a figure that death does not seem to make him much less a problem today than a generation ago. Again, since everybody reads *about* Proust but only professional novelists and critics read Proust himself, the latest judgment cannot be neglected.

Gide's reputation has gone up and down with astonishing rapidity, but he now bids fair to live at least as a symbol of the struggle for individuality, even in evil. Giraudoux is well known, of course, through his *Amphitryon 38*, but few observers credit him with the solid psychological and literary qualities seen by Lemaître. Of the four, Morand seems as up-to-

date and obvious as a streamlined train or a trylon and perisphere; for better or for worse he is one of us, and has all our nervousness.

Thus Lemaitre carries us from the pathological introvert Proust to the pathological extravert Morand, and there is much sound information and argument in between. His psychological analyses are extremely good, though they never aim at recreating the personality discussed; his work is more scholarly than literary.

Why should we French teachers, especially high school teachers, trouble to read a book of this kind? First, because it will drag us inevitably from the eternal correcting of exercises in which we all find our most intense pedagogical delight; secondly, because the novel is the most vivid form of contemporary literature in nearly all modern languages; thirdly, because there is always the chance of an argument with a worthy opponent. You might start by denying one of his initial statements about Proust: "Marcel . . . was destined to bear all his life the consequences of the nerve-wracking experiences which his mother must have gone through before the time of his birth" (July 10, 1871), p. 3. I greatly fear we must have hundreds of other factors besides his mother's *accouchement* to explain the weird and puissant Marcel.

WILFRED A. BEARDSLEY

Goucher College,
Baltimore, Maryland

G. MARTÍNEZ SIERRA, *Rosina es frágil*. Edited by C. E. Kany. New York: D. C. Heath and Company, 1938. Paper. 106 pp.

Teachers already familiar with the plays of Martínez Sierra will welcome this well-edited one-act comedy. The playlet possesses all the charm one has come to expect of its author, and not only offers interesting reading material but also is an excellent piece for amateur performance.

The notes and vocabulary provide clear explanations of idiomatic difficulties that students may encounter, and omit only words that every pupil should know by the end of his first year of Spanish. The exercises contain questions, verb and idiom drills, special drills on the uses of the subjunctive, and fairly long compositions. The latter, in sum, amount to a detailed summary of the plot.

The reviewer recommends the book for second-year classes (early for college, late in that year for high schools). Anyone who has satisfactorily completed the first year of Spanish grammar and reading ought to be able to derive a great deal of pleasure from *Rosina es frágil*.

L. L. BARRETT

University of North Carolina,
Chapel Hill

SAUNDERS, F. W. J., *French Verse for Schools*. London: Macmillan and Co. Limited, 1938. Cloth, 92 pp.

This short text book amply proves that the reading of poetry can be one of the most pleasurable and profitable ways of continuing the study of a language. The forty-eight poems which were carefully selected are short, straightforward; they include a large, representative group of poets and should serve the purpose of giving the pupils a good introduction to the best modern French verse. A short, simple and pointed list of questions in French follows each poem.

A very commendable feature of *French Verse for Schools* is that English has been avoided almost entirely throughout the book to encourage and help the pupils to think in French. The vocabularies (immediately below each poem) for the most part give the meaning of a word or phrase in French (e.g. *ornière* (f): trace que les roues des voitures laissent dans les chemins. *Chemin solitaire*: où il y a peu de passants). In many cases only the derivation of a word has been given (e.g. *piétiner*: pied. *Apaiser*: paix). This "intuitive" method in dictionary-drill is

perhaps the most efficient aid in memorizing new words while it has the added advantage of continually drawing on the pupil's already-acquired vocabulary.

The reviewer highly approves of *French Verse for Schools* for classes in which the fundamentals of the language have already been mastered.

N. J. TREMBLAY

University of Arizona,
Tucson

CHAUFFURIN, LOUIS, *Dictionnaire Français-Anglais. Français-Anglais; English-French*. Paris: Librairie Larousse; New York: F. S. Crofts and Company. viii, 768 pp. Price, \$1.50.

American teachers of French may consider themselves fortunate that F. S. Crofts and Company of New York have become co-publishers of this excellent French-English and English-French dictionary, the merits of which are too well known to require comment here. The book is not new, having been copyrighted in 1928, but it is now made much more easily accessible by being procurable at a reasonable price through a well-known American publisher of textbooks. We wonder if it would not be feasible also to get out only the French-English section separately, at a still lower price. Most students of French literature in this country really need only that part.

We welcome the work on general principles, but we would welcome it still more warmly if it could become the entering wedge for the elimination of special vocabularies in all American textbooks of French beyond the first year. That is a consummation for which this reviewer has hoped for many years. In our classrooms we strive, or certainly should strive, to get students into the habit of reading the foreign language, not for two or three years under compulsion, but for the rest of their lives as an intellectual pleasure and perhaps also as a tool. If that is achieved the dictionary habit can hardly be acquired too soon. So we repeat what we have written and said again and again: Put a good small dictionary like this into the hands of your students and throw away the special vocabulary, which is merely a crutch and, in the long run, a handicap.

EDWIN H. ZEYDEL

• Books Received •

MISCELLANEOUS

- Baker, Howard, *Induction to Tragedy, a study in development of form in Gorbuduc, The Spanish Tragedy and Titus Andronicus*. University, Louisiana: Louisiana State University Press, 1939. Price, \$2.75.
- The Melting Pot*. Classen High School, Oklahoma City, Oklahoma. Vol. 2, November 16, 1938.
- Reed, Homer B., *Psychology and Teaching of Secondary-School Subjects*. New York: Prentice-Hall, Inc., 1939. Price, \$3.25.

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- Ball, Robert Hamilton, *The Amazing Career of Sir Giles Overreach*. Princeton: Princeton University Press, 1939. Price, \$5.
- Thielke, Karl, *Slang und Umgangssprache in der englischen Prosa der Gegenwart (1919-1937). Mit Berücksichtigung des Cant*. Münsterer anglistische Studien, Heft 4. Emsdetten: Verlagsanstalt Heinrich und J. Lechte, 1938. Price, 6.75 M.

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- Huebener, Theodore, and Neuschatz, Marie K., *Parlez-Vous Français. A First Book in French*. Richmond, etc.: Johnson Publishing Company, 1938.
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- Secondary Education Board, *French Vocabulary List*. Office of the Board: Milton, Mass., 1938. 68 pp. Price, 35 cents.

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- Barlow, J. W., *Basic Spanish*. New York: F. S. Crofts and Company, 1939. Price, \$1.40.
- Mitchell, S. Lyman, *Intermediate Spanish Composition*. New York etc.: Longmans, Green and Company, 1938. Price, \$1.50.
- Peers, E. Allison, *A Handbook to the Study and Teaching of Spanish*. New York: Chemical Publishing Company, Inc., 1938. Price, \$3.50.
- Thompson, A. Roy, and Aran, Rafael, *Español práctico comercial*. New York etc.: Longmans, Green and Company, 1939. Price, \$1.50.
- de Unamuno, Miguel, *Prosa Diversa*. Selection by J. L. Gili. New York etc.: Oxford University Press, 1939. Price, \$1.25.